

**Cliquetis, Cloches, Simandres et Orgues: sons de pouvoir au Saint-Sépulcre de Jérusalem**  
Olivier Tourny, CNRS, Université Aix Marseille

Lieu de la passion et de la mort du Christ, l'église du Saint-Sépulcre est le Saint des Saints de la Chrétienté. Elle n'est pourtant pas le lieu d'accueil de tous les Christianismes. Fruit des aléas de l'histoire et produit de stratégies politico-religieuses, seules les Églises grecques, latines, arméniennes, coptes et syriaques – et, dans une moindre mesure, éthiopiennes – y ont droit de cité. C'est ainsi que seules celles-ci se partagent l'édifice selon des règles établies par le Statu Quo de 1852, promulguées par le pouvoir ottoman de l'époque. En dépit de ces règles, la cohabitation entre ces Églises est un défi quotidien, troublé parfois par des querelles de périmètres, de droits et de devoirs non respectés. L'équilibre de cette cohabitation est cependant essentiel, dès lors que, au gré de leurs offices liturgiques respectifs, les communautés se succèdent et se croisent sur les lieux les plus saints du lieu – tels le Calvaire, la Pierre de l'Onction et le Tombeau du Christ. Si la liturgie catholique a fait de l'orgue son instrument iconique – plusieurs orgues sont implantées au Saint Sépulcre – les liturgies orthodoxes se reposent sur la voix humaine, dépourvue de tout accompagnement instrumental. Ce qui n'exclue toutefois pas la présence d'objets sonores à haute valeur symbolique. Dans un tel contexte, être au SaintSépulcre n'est pas seulement une question de cadastre. Pour chaque communauté, envahir l'espace de ses propres sonorités, c'est imprimer la marque de sa présence ; autant pour soi-même que pour les autres.

**Chypre, musiques et espace à travers le cas des concerts bicommunautaires**

Ikkal Hamzaoui, Institut Supérieur de musique de Tunis

Ayant réalisé une série de séjours de terrain à Chypre de 2000 à 2007 durant lesquels je travaillais sur les confluences entre les musiques greco-turco-arabes, j'ai pu vivre la transition et l'évolution des discours communautaires chypriotes grecs et turcs dans la musique, à partir de 2003, allant du répertoire joué jusqu'aux manifestations culturelles, s'agissant de festivals, de concerts ou de projets bi communautaires. Cette transition à travers les manifestations culturelles dites bicommunautaires aurait permis d'atténuer les divisions ethniques et d'encourager le rapprochement des deux principales communautés chypriotes.

A travers cette communication, nous exposerons le rôle que pourrait jouer la musique dans l'espace et le pouvoir, à travers le cas de Chypre, en rapprochant les deux communautés grecques et turques dans l'île, avec la redécouverte de certaines chansons qui sont jouées dans les répertoires des deux communautés, alors que jusqu'à 2003 j'ai entendu un discours qui se basait plus sur la division et de séparation totale du répertoire musical entre ces deux communautés.

**Social Change of Hereditary Musicians: The Introduction of Electronic Keyboards in Traditional Wedding Ceremonies of Western Anatolia**

Şahin Yaldiz, CHOREOMUNDUS: International Master in Dance Knowledge, Practice and Heritage

Until the 1990s, music in wedding ceremonies of Western Anatolia was played by traditional musicians and the ceremonies used to traditionally go on for three days and nights, while they currently go on only four hours. As the whole concept of wedding changed and the similarities between an urban wedding and a rural one increased greatly, the social status of traditional musicians has also completely changed. As a result, a new class of musicians, keyboardists, emerged via establishing themselves with great rapidity and restructuring the continuity of the old tradition to the new one. The need for the traditional musicians decreased so immensely that the whole musical tradition groups called *ince saz* and *grangaz* nearly disappeared. However, some survived by adapting their musical style to the 'popular'. In this paper, I will examine how traditional musicians

went from being ‘the majority’ to ‘minority’ and from being seen as ‘artists’ to ‘musicians’ by the public. The changes in the perceptions of traditional musicians and keyboardists and the contrast between the cultural identities of the old and the new will be examined in sociological aspect and the reasons of the change will be discussed. The whole change will also be compared with Hobsbawm’s (1983) *invented tradition* approach. I’ll discuss the effects of urban traditions on the rural ceremonies via keyboardists and reshaped tradition by concentrating upon my personal interviews with musicians and locals on the sample area of Aydın and Milas in Turkey.

**Performing Samba in Beirut: citizenship, precarity and the Lebanese state**

Gabrielle Messeder, City, University of London

Leila Khoury [pseudonym] is a São Paulo-born Lebanese-Brazilian singer and dancer who lives and works in Beirut. Due to the close transnational relationship between the two countries and the international commodification of samba, Brazilian musicians and dancers are in high demand in Lebanon: they are hired to entertain at weddings and nightclubs, and to teach dance classes. Yet, foreign female dancers visiting Lebanon are legally obliged to apply for an ‘Artist Visa’, which enforces bodily surveillance via regular medical tests, and categorises foreign dancers as sex workers. It is also part of the exploitative *kafala* (“sponsorship”) legislative framework. The conflation of foreign dancers – artistes – with sex workers was first legally enforced by colonial officials during the French Mandate for Syria and the Lebanon (1923–1946). This law has arguably contributed to long-held discriminatory attitudes towards performing women (and women of colour) in Lebanon, and has stifled the growth of Beirut’s music and dance scene.

In this paper, I will outline how the sociolegal repercussions from these colonial-era laws are in dialogue with Portuguese colonial constructions of Brazilian women as hypersexual and exotic in the production and promotion of Brazilian music and dance in Lebanon. Tropicalist and erotic representations of samba dancers and musicians are commonplace, and thus, working as a performer in Beirut, Leila must navigate shifting priorities and dangers in her day-to-day working life: codeswitching between autoexoticising herself in order to obtain work as an “authentic” samba dancer, and trying to “pass” as Lebanese to avoid hassle from security forces.

**Making ‘Home’ on the Diasporic Dancefloor: *Taqsim* as Storytelling in Arab-influenced Underground Dance Music**

Jillian S. Fulton-Melanson, York University

Melodies evoke nostalgia and emotions, taking performers and listeners to different temporal locations. *Taqsim*, the Arabic word for musical improvisation, is a melodic exploration that, depending on the performer, can tell a story of a personal memory or emotion, or a collective memory never personally experienced. This paper outlines the phenomenological experiences of Arab ‘becomings’ in Underground Dance Music (UDM) spaces. Within the structure of UDM spaces, societal boundaries are suspended and identities are written and rewritten continuously, locating these experiences of ‘becoming’ in the concept of *tarab*, or musical rapture, which emerges during *taqsim*. Mobilizing the concept of *taqsim*, I attempt to understand the stories and memories of my interlocutors that speak to their experiences of living in the diaspora, migration, queerness, nationalism, ethnicity, and their musical processes through *tarab*’s ecstatic qualities. Using Deleuzian ‘becomings’ (1969) and ‘plateaus’ (1980), where agency and trance take place within a structure, I describe the way UDM events are co-produced between performers and participants, as well as the way the music itself is produced to evoke states of trance, writing the stories of my interlocutors into this structure in the same way *taqsim* is written into UDM genres and Arabic music genres alike.

**Musique et arts vivants de rue au Maroc : Accompagner la performance, lui donner sens**

Anne-Myriam Abdelhak, Université de Paris - URMIS, Centre Jacques Berque and LADSI

« Jouer dans un espace contesté : trajectoires de ‘musiciens de rue’ en milieu urbain marocain »  
J’aborderai dans cette présentation les liens entre musique, espace et pouvoir dans l’aire méditerranéenne à travers l’étude de parcours de « musiciens de rue » à Rabat et Casablanca. Ceci s’inscrivant dans le cadre de ma recherche doctorale en cours qui porte sur les performances artistiques de rue en milieu urbain dans ces deux villes.

En mettant en parallèle des trajectoires de musiciens/groupes ayant choisi comme scène la rue, je chercherai à montrer la diversité des ancrages sociaux et territoriaux que l’on peut retrouver chez des « musiciens de rue » dans le Maroc contemporain. D’un, un groupe de musiciens amazigh (berbères) ayant une présence ancienne à Casablanca, jouant de la musique awhash. Ces derniers possèdent une identité à la fois rurale, en proposant cette musique qui accompagne une danse collective d’origine tribale, et urbain, puisque représentative de l’exode rural à Casablanca qui a conduit au développement d’une communauté musicale amazigh urbaine. Dans un deuxième temps, un groupe de musique rock formé de jeunes marocains se produisant principalement dans la rue à Rabat en jouant des reprises de chansons locales et internationales qui représentent une « jeune culture urbaine ». Enfin, un violoniste et guitariste péruvien, dont le mode de vie nomade a conduit à se produire dans les rues de Casablanca et Marrakech.

Ces trois exemples se distinguent de par l’ancrage social et territorial spécifiques de ces individus et de leur pratique musicale. Ils témoignent aussi de circulations régionales et globales de personnes et de modèles. Cependant, ils sont liés par un espace commun et des problématiques qui se rejoignent, en cela qu’ils se produisent dans un espace de performance contesté, qui entre en tension à la fois avec les tenants de l’ordre urbain et avec des pratiques musicales évoluant dans des espaces plus classiques ou institutionnels.

### **“We Are People Who Create and Enjoy”: Dabkeh and the Joyful Decolonial Politics of 47Soul and Ayloul**

Liza Munk, University of California Santa Barbara

One pattern in current scholarship on the Middle East and North Africa is the tendency to focus on crisis – crises of war, of refugees, of climate. While valuing the responsibility to bear witness to suffering, I argue that this pattern perpetuates settler colonial narratives of indigenous erasure. In other words, emphasizing societal deconstruction erases those who are alive and finding ways to thrive. Drawing on settler colonial studies and indigenous studies, I ask, what can we learn by listening to the musical worlds that indigenous communities are building around us, even as so much is falling apart? My dissertation research takes up this question by considering the flows of alternative Arabic music in and out of Amman, Jordan. While Jordan has been largely absent from English-language music scholarship, my work begins to fill this gap by following Amman’s alternative scene. Alternative Arabic music refers to genres like rock, rap, punk, and metal that started in the West and have been reimagined globally. For this paper, I examine songs by members of 47Soul, a band founded in Amman and brought together by a shared Palestinian heritage. Tracks like “Gamar” (Moon) from their album Balfron Promise (2018) and “Beirut to Cairo” (2014) by band member Z the People, featuring Hana Malhas, play with temporality and genre, holding together suffering and imagination. As we bear witness, I propose another responsibility: to listen to the soundings of Palestinian futures.

### **One of Them: Poverty and Populism in Moroccan Hip Hop’s Urban-Rural Imaginary**

Kendra Salois, American University

Traditionally, Moroccan hip hop musicians have sought to speak for the disenfranchised by invoking *oulad sha’ab* (“children of the people”). In this paper, I use interviews and song analysis to explore how hip hop artists, understood as paradigmatically urban, use *sha’abiyya* discourse to imagine rural

Moroccans in and beyond the countryside. Don Bigg's "T-JR feat. Ahmed Soultan" (2015) depicts the traditions of the rural poor as a source of shared Moroccan identity across languages and cultures. Emcee 'Ayoun al-7aq's "Boulevard" (2013) and "Mr. Boulevard" (2019) perform hip hop's traditional commitment to the urban poor by placing the emcee amongst Rabat's homeless. I argue that these examples reveal two sides of the same discursive coin. In some songs, rural cultures and landscapes help hip hop musicians discover or recover themselves. Others build on narratives described by Lamia Zaki, Lahcen Haddad, and others, in which migrants to the cities are presumed incapable of assimilating precisely because of their authentic rurality. Musicians deploy deeply held assumptions about the *oulad sha'ab* to invest their subjects and themselves with moral authority. At the same time, whether artists promote or reject state policies through *sha'abiyya* tropes, their work frames poor citizens as a category of concern and a target for state, local, or individual actions. The songs examined here demonstrate how the traditional ruralurban binary underpins the doubleness of *sha'abiyya* discourse, in which poverty ought to be ameliorated but also keeps people closer to what are understood as core Moroccan values.

### **Patriotism in Moroccan Jewish Music**

Jamal Eddine Benhayoun, Abdelmalek Essaadi University

The Jewish community in Morocco represents a major component of the country's cultural *paysage*. Morocco's national identity has intrinsically been influenced and enriched by the Hebraic tradition and the legendary tales ensuing from the centuries-long presence of Jews in Morocco. This influence can be seen in various rituals and ceremonies, in culinary art, in religious and spiritual practices, in folklore and the oral tradition, and in architecture, art and design, and of course in music and singing. What distinguishes the Moroccan Jewish community in particular is also its strong attachment to its Moroccan roots and its participation in the act of resistance against European colonial presence. Jewish music played a fundamental role in safeguarding Moroccan national identity, and it has explicitly been patriotic in terms of exposing the Moroccan Jews' loyalty to monarchy and Morocco's sovereignty.

### **Mediating Dakka Jazz in Morocco: Jauk Elmaleh, the Old Slaughterhouses of Casablanca and Afro-Mediterranean Music**

Eric Petzoldt, Wolfson College, University of Cambridge

In 1968, Casablanca-born percussionist Jauk Elmaleh left Morocco for Paris. At a time of US-American cultural diplomacy tours, during which musicians like Randy Weston brought jazz to Africa and the Middle East, Elmaleh exported his own fusion of jazz, Amazigh and Mediterranean music, which he coined Dakka Jazz, to the French capital. Today, he can not only be considered to be one of Morocco's few jazzmen, who have begun playing in the first years of the country's independence, but also as a key actor for engaging in the musical migration of Moroccan jazz to Europe and in reverse. In 2016, for example, he served as the artistic director of Jazz au Chellah, an annual EU-funded festival in Rabat, promoting Euro- Moroccan intercultural dialogue through music. Drawing on interviews with Elmaleh, this paper traces the history of his musical output and explores how both his performances and philosophy inform a younger generation of musicians on jazz, Moroccan identity and Afro-Mediterranean cultural exchange. By focusing on the cultural centre La Fabrique Culturelle (2009-2016) based at the Old Slaughterhouses of Casablanca, a historic place for teaching jazz can be mapped out as well as a network of transmission in the course of the cultural centre's free music events, workshops and theatre shows. What role does Dakka Jazz play in a contested space as La Fabrique Culturelle? How is the cultural memory of jazz in Morocco linked with the Mediterranean?

### **« Jauk en vrac: sans le rhythm = walou »**

Armand Elmaleh Lemal, Université International de Rabat

C'est au Maroc à Casablanca, pour des besoins créatifs qu'à l'âge de 18 ans, musicien de jazz et percussionniste professionnel de vocation afro-marocaine, je découvris les trois chorées humaines universelles. Les grecs dans l'antiquité avaient traités déjà des arsis et des thésis. Dès lors, j'ai compris que « sans le rythme rien ni possible », un concept d'inventer et de réaliser d'innombrables action culturelles éducatifs et sociopolitiques dans les domaines des arts sciences et lettres – mais aussi, beaucoup de concerts spectacles, bruitages, musiques de ballets, musiques de films. En haut de mes 77 ans, avec 60 ans de passion pour nos trois vieux continents, nos trois monothéismes et nos trois cultures méditerranéennes en constante fusion avec le reste du monde je me ferai le plaisir de démontrer comment le corps, la voix, le geste, le rythme peuvent être modeler par la nature, par la curiosité humaine, par l'éducation, par la politique mais aussi par l'endoctrinement: la métrose.

### **L'innovation dans la musique andalouse. Ouverture et restrictions**

Amin Chaachoo, Tetuan Asmir Center for Musicological Research

La musique d'al-Andalou ou Espagne musulmane se forge comme une musique savante, rationnelle et spirituelle, depuis le huitième jusqu'au douzième siècle. Cependant, et même si la langue dominante était l'arabe et l'Orient Arabe constituait une source principale de culture, science, littérature, art et musique, le fonds ibérique autochtone continuait à constituer la base musicale par excellence de laquelle jaillira le germe premier et fondamental de la mélodie andalouse. Ce germe était, en outre, lié, dans sa constitution à d'autres genres musicaux, tels la musique grégorienne ou le chant byzantin. D'autre part, al-Andalou, à son tour, maintenait une solide relation avec les peuples de l'Europe, fait qui permettait de véritables échanges culturels et musicaux.

Dans cette intervention, seront manifestés les éléments musicaux andalous, communs avec les musiques des cultures européennes et byzantines médiévales. Ce fait démontre que, culturellement, al-Andalou a connu un équilibre de force entre la culture hispanique antérieure, la culture arabe nouvellement apparue et les cultures voisines de l'Occident et de l'Orient européens.

### **Consistency and Change in the musical structure of Moroccan andalusi music on the example of recordings from 1932-2018**

Thilo Hirsch, University of Bern

Arabic-Moroccan andalusi music has been the subject of numerous publications since the early 20th century. This is also due to the fact that the standard narrative states that it has remained almost the same since the expulsion of Muslims from Spain in the 15th century. Alexis Chottin (1891-1975) was one of the first to examine texts that had been written down since the 18th century and to note down melodies that had previously only been handed down orally. However, since the notation of andalusi music is still limited to the main voice, the aim of this research project was to make visible for the first time the heterophonic structure of andalusi music - and its possible modification - through the transcription of early historical recordings from the Congress of Arabic Music in Cairo in 1932 in comparison with recordings of the same pieces from 2018.

Several field research trips to Morocco (2014-2017, financed by Pro Helvetia) have enabled the documentation of today's andalusi music practice and its teaching at the conservatories in Fès and Tétouan. The invitation of the Ensemble Harrate from Rabat to Basel in 2018 finally enabled the recording of several pieces from the repertoire of Cairo in 1932 with a comparable instrumentation. On the basis of Chottin's notation of 1931 in conjunction with audio and video recordings of the same pieces from 1932, (1989) and 2018, it was possible to analyse the respective performance practice in detail. Through this comparison - over a period of 87 years - answers could be given to the question of the relationship between consistency and change in the musical structure of the andalusi tradition.

### **La musique andalouse marocaine sous le protectorat français: quel sens politique pour la patrimonialisation ?**

Yassir Boussemam, Université Paris Nanterre

Étudier l'état de la musique andalouse marocaine au début du XXe c'est retracer une partie de l'histoire coloniale durant laquelle le royaume chérifien était soumis à deux puissances : celle de l'Espagne au Nord et celle de la France au centre.

La question de la sauvegarde et de la préservation des arts et de l'artisanat se posa dès les débuts du Protectorat français. Plusieurs domaines de la culture traditionnelle, intéressèrent la puissance mandataire, en particulier parce qu'ils étaient considérés comme vulnérables au contact d'une puissance industrielle responsable de changements économiques et sociaux considérables. Par conséquent, l'enquête ordonnée par Lyautey en 1913 sur les Arts indigènes, inaugura une politique générale du Mandat visant à valoriser la culture marocaine. Mais les autorités françaises avaient la haute main sur l'organisation de tous les événements scientifiques et culturels : journées d'études, festivals, congrès, etc, pour le meilleur et pour le pire

A posteriori, que peut signifier, pour les Marocains d'aujourd'hui, ce souci orientaliste de préserver la culture marocaine ? Quelle relation la musique et les musiciens entretenaient-ils avec le pouvoir ? (Les autorités coloniales comme le palais du Sultan ?). J'essaierai d'en faire un premier bilan à travers trois étapes majeures : l'influence de la société de disques Pathé dans les années 1920 ; l'envoi d'une délégation de musiciens marocains au Congrès de Musique Arabe du Caire en 1932 ; l'organisation d'un Congrès de la Musique Marocaine à Fès en 1939.

### ***Leïla vous parle: Intimate Spaces of Tunisian mālūf***

Salvatore Morra, Università degli Studi della Tuscia, Viterbo

Developing the concept of cultural intimacy (Herzfeld, 2005), this paper focuses on how Tunisian *mālūf* has become part of processes of patrimonialisation and national authority since French protectorate (1881). A new source that encourages us to revisit the history of Tunisian *mālūf*, its Andalusian and national identities is a Tunisian women's periodical entitled *Leïla* (1936-1941). This was written in French, published under French colonisation, and had articles by both Tunisians and French on cultural subjects, including music, where existing political and social boundaries (colonial/nationalist) were tested by educated Tunisian elites (Mamelouk, 2008). The application of *Leïla*'s articles offers new readings of music making during colonial time, which create both an opposite sense of revival - as if there was nothing before - and rethink the notion of *classical* music that *mālūf* carries. How did national music at the time of the protectorate reflect the contemporary Andalusian-Tunisian paradigm?

### **The Power of Intimate Spaces: A Present-Past Dialogue from Jerusalem**

Ruth Davis, Corpus Christi College, University of Cambridge

In 1929, Robert Lachmann (1882–1939) spent two weeks recording liturgical cantillation and songs of the Jews of Jerba, Tunisia. His seminal analysis of this research was published posthumously in Jerusalem in 1940. Meanwhile, his research on Jerba provided the template for his 'Oriental Music' project at the Hebrew University of Jerusalem, where he had migrated in 1935 as a refugee from Nazi Europe. In 2015, the Palestinian artist Jumana Manna released a film in which she takes Lachmann's Jerusalem recordings to communities related to those he worked in and records their reactions. The recordings she used were taken from my edition of Lachmann's 'Oriental Music' broadcasts (2013)— a series of twelve radio shows transmitted by the Palestine Broadcasting Service between 1936 and 1937.

Both Lachmann and Manna claimed for their projects an underlying political purpose. Both relied on face-to-face encounters in small spaces, whether these be recording or broadcasting studios or

domestic settings. Yet in program notes and various interviews Manna describes Lachmann's project as 'somewhat of a failure' and she frames her film as 'the present giving advice to the past'. This paper follows up on Manna's claim to 'explore the potential of Lachmann's endeavour and also the limited possibility of music and culture in general to overcome political divisions.' I examine certain commonalities and differences between the two projects, their aims and methods, and the relationship between them, and suggest that, when viewed in light of the conditions that shaped his rhetoric and research strategy, Lachmann's project could be considered, in its own terms, a success.

### **Radio playlists and listeners in the post-revolutionary city of Tunis**

Susannah Knights, King's College London

The decade since the Tunisian Revolution of 2011 has seen new media configurations which have arguably led to a rearrangement of the kinds of musical playlist that inhabitants of Tunis listen to on a daily basis – whether the automated playlists of Youtube or the programmed musical segments of a new radio station. Much has been said about the importance of musicians and musical practices for galvanising change since the revolution (e.g. Gana, 2012; Omri, 2012; Barone, 2019), but considering how much 'ubiquitous listening' (Kassabian, 2013) of recorded music occurs on a daily basis in Tunis, I'm wondering about the less discussed role of playlisters and listeners in the formation of publics. In this paper, I'll look at the playlisting and listening practices that surround a new radio station launched in 2016 by the National Radio: Panorama. Panorama is ostensibly devoted to programming content 'from the regions', and is framed by employees as an attempt to 'represent' marginalised regions in the capital, and to 'preserve' musical heritage. However, observations of both the technical process of programming music in the radio's studio, and of some of the ways in which the radio is listened to in public space (particularly situations of transportation), reveal that atmospheres produced by Panorama's playlists can come to mean many different things. We'll think about the extent to which radio sounds derive meanings from their existence within wider radio soundscapes and urban listening practices, and about the significance of the 'knowledge' of publics which is developed and performed alongside radio listening.

### **Between the Levant and the Gulf: Analysing the Role of Musical Flows in the Making of Twenty-First Century Arab Cultural Poles**

Maria M. Rijo Lopes da Cunha, University of Copenhagen

This paper critically examines the musical flows between musics, musicians and music aesthetics between the Arab Levant and the Arab Gulf. It argues for the centrality of such flows in establishing powerful new spaces for music production in the Arab Gulf which, in turn, contribute to a fundamental shift on Arab Middle Eastern cultural landscape of the 21st century and away from 20th century cultural poles located in the Arab Levant and Egypt. By drawing upon fieldwork material gathered in Kuwait and Beirut in November 2019 and April 2020, this paper builds upon my previous research on the revival of early 20th century music in contemporary Lebanese traditional urban music (or, *Tajdīd min al-Dakhil* movement). In line with my current research, it assesses the impact of the revival of early 20th century Kuwaiti repertoires (al-Salhi 2018) in the country's contemporary traditional music scene whilst probing for dynamic dialogic relationships between the two movements. The analytical framework proposed here draws upon ethnomusicological literature on the intersections between music, power and place (Stokes 1997, Wood & Harris 2018) and ethnomusicological literature on Arab Middle Eastern and, specifically Arab Gulf musics (Urkevitch 2015, Rasmussen 2012). To this it adds the fields of geography (Koch & Valiyev 2015, Koch 2017, Moore 2011), political science (Cafruni 2016, Dargin 2013) and post-structuralist and postmodernist philosophy (Deleuze & Guatari 1987, Hardt & Negri 2001) in order to fully understand how music serves the geopolitical reconfiguration and reimagination of new cultural spaces in the Arab Middle

East.

**Les musiciens-officiants Qawwâl dans l'espace sacré yézidi : entre pouvoir religieux et hiérarchie sociale (Irak)**

Liqaa Marooki, Sorbonne Université

A la fois musiciens et officiants religieux yézidis, les qawwâl jouent un rôle important dans la vie rituelle de cette communauté, dont les racines plongent dans les religions de la Perse antique. En s'accompagnant de la flûte shibaba et du tambour sur cadre daf, deux instruments considérés comme sacrés, les qawwal sont chargés de conserver et de diffuser la doctrine dans toutes les régions et les communautés yézidies qui dépassent les frontières d'Irak, et s'étendent historiquement vers la Syrie, la Turquie, l'Iran, l'Arménie et jusqu'au Caucase. Une de leurs missions la plus remarquable est d'organiser une procession de la statuette de l'ange Paon, l'une des figures divines, emblématique de la foi yézidi, ce qui leur procure un grand respect de toute la communauté et un certain revenu financier. Les qawwâl sont également les animateurs exclusifs des fêtes annuelles yézidies. Pour eux, une place est réservée dans la cour intérieure de Lalish, le sanctuaire central au Nord de l'Irak, et le lieu du Mausolée du Sheikh Adi leur saint le plus révééré.

L'exposé s'interrogera sur le statut social des qawwâl : entre une majorité de « laïcs », les Murîd, et une minorité qui détient le pouvoir religieux (les Sheikh et les Pîr) et politique (les Mîr), les qawwal prennent leur place dans la hiérarchie sociale en fonction à la fois de leur rôle d'officiant et de leur pratique musicale.

**Saint Valentine Sings: Sharing Auditory Space in the Catholic Church of Lesbos**

Jennifer Sherrill, University of Santa Cruz

Four kilometers from the Turkish coast, the Greek island of Lesbos sits at the forefront of the largest refugee crisis since World War II. Hidden out of sight on the busy market street of the capital, Mytilene, the Catholic Church of the Assumption of the Virgin Mary is the only Catholic church on the island. While just a handful of parishioners attend biweekly Saturday Greek masses, there is standing room only for the Sunday French mass, with believers from the nearby Moria refugee camp filling the pews. Aside from the refugee worshippers, the diminutive church sits unnoticed on the primarily Greek Orthodox island. However, the weeks leading up to the feast day of Saint Valentine bring about intense scrutiny, as relics of the saint himself reside under the altar. Representatives from the municipality emphasize the importance of creating a Valentine celebration to draw tourists while also eliciting local pride. This paper presents the musical preparation for the feast of Saint Valentine, arguing for the necessity of respectfully sharing physical and aural space, as evidenced when the marginalized Sunday choir of faithful refugees is joined by the much larger and fully resourced Greek Animato Choir. Through participatory observation, I document the unequal power dynamics present in planning the order of service, deciding which musicians to use, teaching the chosen music to both choirs, reconciling multiple musical traditions and finally, attempting to create a celebration of the Mass that gives equal voice to each participant drawn to the promise of Saint Valentine.

**The Dubai Effect: The Transnational Diva, The White Dialect and The Multi-Dialectical Song**

Richard Nedjat-Haiem, University of California Santa Barbara

In this presentation, I will discuss the current state of the mainstream music scene in contemporary Arabic pop culture and the shifting centers of its production through three case studies: First, Assala Nasri, the transnational Arab Diva. Assala is at the center of the transnational reality that is the current Arab world as a Syrian woman singing in Egyptian and Khaleeji dialects living in Cairo with Bahraini citizenship. Second, I examine the white dialect or *lahja al-bayda*. Many forms of 'white dialect' can be found around the Arab world. I refer here to the mix of the Saudi Najdi, Iraqi



Baghdadi and Kuwaiti dialect used in contemporary pop music in the Gulf, best exemplified through the Pan-Gulf singer, Balqees Fathi. Lastly, I examine new trends in cultural Pan-Arabism that combine various regional dialects and sub-cultural tropes within a single musical composition. Examples of this include Hind al-Bahrainiya's '*Lahgat al-'Arab*', Ahlam al-Shamsi's '*Hatha Elli Shayef Nafsa*' and Tamer Hosni's '*Kol al-Lahgat.*' I argue that these case studies demonstrate significant shifts that are taking place in musical production in the Arab world that have powerful implications for national and regional identity formation.

#### **Alan Lomax in the Mediterranean: Spain, Italy, Morocco**

Judith Cohen, York University

Alan Lomax (1915-2002), the legendary American folklorist, ethnomusicologist, film director, social activist, performer and more, conducted fieldwork in Spain in 1952, Italy in 1954-5 and Morocco in 1967. In 1952 he spent six months in Spain, in Italy a year, and in Morocco only a month. The Italy trip built upon his Spain experiences: he wanted to be more systematic, and travelled together with Italian ethnomusicologist Diego Carpitella; he also kept a more systematic diary than in Spain but it was lost, in a suitcase which was stolen. In Spain, he travelled with his girlfriend at the time, who also was his field assistant, and in Morocco with anthropologist and, later, Buddhist Roshi Joan Halifax. There are many recordings and photographs from Spain and Italy; and film footage only from Morocco, where, curiously, he does not appear to have taken photos.. The trip to Spain spurred Lomax's thinking about what would later become Cantometrics; his work in Italy contributed to this, while his Moroccan trip was undertaken to collect more Cantometrics material. This paper explores Lomax's work in these Mediterranean countries, examining the types of repertoire he sought and recorded, and his interactions with the people he recorded and consulted. As the Spain field diary is the only extant complete one, remarks on his insights into daily life and socio-political context will be drawn mostly from there, with audio and visual examples from all three trips. While the quality of his work in Spain and Italy has been highly praised, his work in Morocco is less well-known; and all three trips contributed to some much-debated ideas he developed in Cantometrics, and, later, Choreometrics and Parlometrics.

#### **A la recherche de corpus commun : pour une archivistique collaborative en Méditerranée**

Matteo Cialone, CNRS, Université Aix Marseille

Enregistrement, analyse, conservation, numérisation, restitution : de sa captation au retour potentiel aux communautés qui l'ont produit, le document sonore enregistré sur le terrain porte en lui de multiples couches de sens, d'interprétations, d'écritures et de catégorisations. Au fil des étapes de la chaîne documentaire, se posent des questions éthiques et juridiques quant à la nature et au statut de l'archive, de même que celles liées à la restitution intelligible et accessible au grand public. La question de l'archive et de son partage implique négociation et stratégie, où l'ethnomusicologue a toute sa place. Notre propos sera illustré par un projet collaboratif-multisite entre la Maison Méditerranéenne des sciences de l'Homme d'Aix-en-Provence et l'Istituto Centrale per i Beni Sonori e Audiovisivi de Rome.

#### **Mediterraneanism as a Discursive Strategy**

Oded Erez, Bar-Ilan University

Scholarship on music of the Mediterranean has addressed on multiple occasions the constructed nature of the Mediterranean as a field of inquiry. The concepts of the "Mediterranean" and "Mediterranean music" often refer to discursive constructs that have more to do with cultural ideologies than with sonic realities. The reason is not that there are no cultural or musical practices common to many regions or groups on the shores of the Mediterranean Sea. Rather, it is because evoking, highlighting, defining, appropriating, or imagining these communalities as a task that has

often been taken on for a specific purpose, commonly one that is subordinated to a nationally-minded project, or responds to it. The goal of this paper is to reinvigorate a critical conversation among scholars who study music around the mediterranean basin on how the term “Mediterranean” is often invoked in the service of political agendas. Drawing on my research concerning the ethno-class politics of Greek music in Israel, as well as the work of other scholars, my talk will consider the ways in which the ideology of “Mediterraneanism” has been used as a tool for mitigating internal and external tensions, consolidating national identities, packaging economic policies and strategic alliances, etc. Specifically, I will show how the cultural ideology of Mediterraneanism appeared in Israel (as it did in other Eastern-Mediterranean countries) as a form of strategic cosmopolitanism, employed by national movements that seek to align themselves with a shared regional culture, by way of negating of other affinities, associated with internal and external “others”.

### **From Tangiers to Brussels: Following the *šamālī* repertoire in the European capital of the Gnawa**

Hélène Secheyne, Université Libre de Bruxelles, Université Jean Monnet de Saint-Etienne

Gnawa musical traditions of northern Morocco are still largely unknown to the general public, despite the existence of many active groups in the cities of Tangier, Tetouan, Larache, Asilah, Ksar Kbir... Speaking of Gnawa music, global narratives often associate them with further south cities like Marrakech, Essaouira and Casablanca. The latter city is also known for its *maršāwī* ("from the port") musical tradition, which has become the reference for contemporary Gnawa.

Since the first Gnawi arrived in Brussels in 1998, a community has developed within the "Maroxellois"<sup>1</sup> population. Today it includes about forty active musicians, many of whom are legitimate *m'allemin*, mainly coming from Tangier for historical reasons linked to immigration policies. Therefore, the Gnawa sound in the city is that of the Northern tradition (*šamālī*).

I first propose to explore the musical characteristics of this still little documented repertoire, and to compare them with the regionalist narratives carried by the musicians. In a second step, we will analyse how this musical tradition, which is considered culturally in the minority in Morocco, has become a majority in Brussels. Musicians from Fez and other cities who arrived later in Brussels had to adapt to a repertoire they did not master or even know and some of them managed to create a hybrid style mixing both traditions. This paper aims at understanding how a regional musical tradition can be mobilised to meet the challenges of power and symbolic hierarchies.

### **Rituals, technology, and the construction of a Gnawa community in and around Barcelona**

Gianni Ginesi and Ilaria Sartori, Escuela Superior de Música de Catalunya

The presence of gnawa musicians in and around the city of Barcelona dates back to more than two decades. Although not as abundant as in other European cities, gnawa musicians are well integrated in the local musical scene. In the last few years, concerts exponentially multiplied, both in folkloric configuration and in fusion projects developed in collaboration with musicians of other traditions and genres. Besides, lila rituals are in function and take place at least once a year: they provide Moroccan community members with an opportunity to reinforce their collective bonds, while they also welcome a number of local and international guests. Technology is crucial in the construction of a sense of community as well as in promotion, diffusion and communication of artistic and ritual events to the public. Gnawa performers daily appear on social media presenting themselves, their activity, their instruments and their repertoire, thus spreading knowledge and interest towards gnawa culture. Social media also offer a display for the community network to reinforce relationships and values, and accelerate communication, both locally and internationally. Musicians' social profiles intentionally refer to cultural references and geographical places, thus stating the different stages of

<sup>1</sup> Maroxellois : French neologism born from the contraction between « Marocain » (Moroccan) and « Bruxellois » (Brussels inhabitant). Refers to the people of Moroccan origin living in Brussels.

gnawa migration as well as the plural identities of performers and community members. In this paper we will present some examples of how the use of technology fosters the construction, reconnection and reinforcement of the gnawa community in and around Barcelona thus contributing to the continuity of ritual practices as well as to the vitality of artistic production.

### **Gnawa cross-over in the South of France: meaningful music and embodied practices**

Meryem Alaoui

Diaspora studies have emphasized the exile and migration from a homeland and the longing for return. This situation evokes many interrelated ideas: ethnicity, transnationalism, postcolonialism and globalization among them. In those circumstances musical tradition appears as embodiment of diasporic cultural values. This applies to Gnawa music and dance. As ritual healers and musicians they do become symbols of authenticity, purity and tradition in the discursive representations in the West. The notion of tradition aesthetic implies both a shared set of normative and evaluative criteria where music has the ability to link many different modes of cultural expression as well as present idealized ethical and social sensibilities. In those trends the question is: what travels? Proceeding from the idea that cultural authenticity is necessarily redefined and renegotiated in each generation, we will explore the redefinition of tradition and modernity through gnawa music and the selling of “traditional experience” on the international market. That will allow us to develop a deeper understanding in which way the notions of cultural authenticity and legitimacy are necessarily reinvented in each generation through a process of intergenerational negotiation, contestation and synthesis. When gnawa music becomes meaningful not by the ritual performance itself, but rather by the performance of global music and dance forms, “traditional” music and dance emerges as a site for the expression of transnational cultural and political imaginaries.

### **Bringing the gnawa to Europe. From Essaouira to Paris in the Eighties and Nineties**

Antonio Baldassare, Independent researcher

Since the 1960s, Moroccan Gnawa has been performed outside of Morocco. In this paper, I talk about my experience as a booking agent of Gnawa musicians, from the point of view of a musical anthropologist. I describe the circumstances that led me to this choice and the deontological guidelines I followed in exercising this profession.

### **The cry of Gnawa: postcolonial Moroccan musicians between black awareness and ‘white masks’**

Reda Zine, Ivan Illich School of Music, Bologna

When artist Sun Ra visited Italy in the mid-50s, before heading to Egypt, Ornette Coleman and Archie Shepp chose Tangiers and Algier to rediscover their African roots. These artists didn't know they were bringing vanguard influences all over the world, defining what Sun Ra's manifesto called 'Afrofuturism'. Gnawa artists, on their side, started to export their art in the US and Europe since the late 70's and 80's, inspiring African American identity at a technological, aesthetic, and political level. Today, the latest production of traditional Gnawa music in Europe bridges with freejazz and electronic influences, sometimes explicitly referring to colonialism and its consequences, or to refugee issues and the hardships of rebuilding identities abroad. This is maybe the first time that some Gnawa independently rebuild a sphere of influence and storytelling that they visually and poetically express and control on their own. But black awareness often comes with 'white masks', even when it aims to rebuild a peripheral world imaginary, flying over censorship and mainstream representations.

### **Three childhood scenes from Across the Mediterranean**

Ariel Lazarus, Givat Washington Academic College, Israel

The field of music composition is in many ways a playground for a self-research in one's musical Identities. The materials that circulate around the composers "sketch book" could be either drawn from an external or internal influx of "materials" taken from inherited and learned musical languages, cultural influences, memories, the heritage of the instrument, etc. These materials could be embodied in various ways- a musical gestures, a phrase, a rhythmic or harmonic pattern, a texture of voices or any other building blocks which are a part of the musical expression. The proses of engraving the musical piece form it's spiritual potential to a performable score, often requires a profound dialogue between the composers intellectual and emotional desirers to his core materials, a dialogue that for me is a precious way to be actively involved in the never-ending migration of the musical-identity. This presentation will touch upon the musical dialogue I have been conducting with the legacy of my grandfather, the late Abraham Beniso, who was a Chazzan at the Spanish & Portuguese Jewish community of Gibraltar. While Beniso's Gibraltarian Grandsons have continued his legacy 'as is', serving as cantors to the community, myself, his Israeli grandson-growing up on the other side of the Mediterranean, have experienced his tradition through a different prism. My presentation will demonstrate through three of my works, included the one listed on this paper's title, the musical dialogue with my heritage as it resonates from my compositions, sometimes in direct intention and sometimes in retrospect.

### **Les transformations de la musique amazighe du Rif**

Mohamed Oubenal, IRCAM

La migration des rifains pour travailler en Algérie, à l'époque où elle était sous occupation française, a permis d'introduire les premières mélodies orientales qui se sont développées avec l'arrivée de la radio et du tourne-disque. Cela a contribué à l'émergence d'une musique amazighe alliant mélodies orientale et locale. Les années 1970 sont, quant à elles, marquées par le déferlement de la vague Ghiwane et de l'hégémonie des idées politiques contestataires dans le Rif. C'est surtout à Nador que cette musique engagée va se cristalliser grâce au rôle joué par l'association al-Intilaka al-Thakafia. Cette association compte, parmi ses objectifs, la valorisation de la culture amazighe via la poésie et la musique. Cette première vague de musique contestataire va subir de plein fouet la répression de 1984 et la vague de migration vers l'Europe. Beaucoup de musiciens vont donc s'expatrier en Belgique et en Hollande où se développe un tissu associatif amazigh pour bénéficier de nouvelles opportunités.

Dans les années 2000, c'est au tour d'Al Hoceima de voir l'apparition d'une deuxième génération de musique contestataire qui s'inscrit dans l'identité amazighe et rifaine. Néanmoins, cette deuxième vague est confrontée à plusieurs difficultés : l'affaiblissement du secteur touristique ; la répression que subissent les militants du Hirak y compris les artistes dont certains sont arrêtés ; l'affaiblissement de la musique traditionnelle et le peu de contact entre les jeunes et ceux qui la pratiquent.

### **Danse et poésie chez les Arghen de l'Anti-Atlas**

Ghadir Elidrissi Raghni, INSAP (Institut National des Sciences de l'Archéologie et du Patrimoine) and Centre Jaques Berque

L'Atlas marocain est un territoire vaste qui conjugue à la fois des éléments sociohistoriques de dissemblance et de ressemblance imbriqués les uns sur les autres au sein même des coutumes et des rituels de ses communautés, illustrées par la multitude des figures artistiques et musicales. Nous pensons notamment à l'art d'Ahwach sur lequel nous entamons une recherche approfondie dans le cadre de notre thèse doctorale. Au terme de cette recherche, force est de constater que nous sommes loin d'une conception de la musique comme simple art d'agrément. Interprétée par les acteurs de la

vie sociale eux-mêmes, la musique répond à une nécessité communautaire. Célébré chez les Amazighes à l'occasion des célébrations collectives, familiales et religieuses, Ahwach permet aussi de traiter les phénomènes qui touchent à la vie quotidienne des tribus et de dénoncer les injustices sociales et politiques qui la traversent. Ahwach véhicule également les messages issus de la sagesse collective à travers la poésie improvisée (Tanddam) qui est un « océan incommensurable », pensent les poètes chleuhs.

À travers une première étude ethnographique sur les différents types de musiques et de rituels chez les Arghen de l'Anti-Atlas, nous sommes arrivés à démontrer l'importance de la danse et la poésie et à quel point l'art et la promotion culturelle font passer l'identité locale amazighe vers un niveau d'ouverture plus avancé. En effet, les chants et les danses de l'Atlas constituent non seulement des moyens puissants pour suggérer une vision du monde mais servent aussi à créer une image de la communauté et de sa culture au reste du monde. La présentation de ces aspects de la musique amazighe nous mènera à une plus grande ouverture sur ses transformations à l'ère de la modernité et son évolution dans le milieu urbain et plus précisément dans la ville de Casablanca.

### **Le pouvoir des imdyazen reflets de la tradition des aèdes**

Ahmed Aydoun, Ministère de la Culture, Maroc

Les imdyazen sont des musiciens poètes ambulants qui se regroupaient généralement en quatre : un poète (amdyaz) un comique (bou wghanim) et un chœur composé de deux choristes répondeurs (irddaden). La qualité d'amdyaz au sens strict est réservé au poète chef du groupe. A l'intérieur du groupe s'opère une division du travail qui va au-delà de la séance musicale elle-même. Dans leur itinérance ces musiciens sont aussi la gazette des régions amazighes et détiennent un pouvoir symbolique sur l'opinion avec une alternance délibérée de chants, de sketches et de séances de quête qui se prolongeaient jusqu'à une heure tardive de la nuit, laissant parfois à la troupe une coquette somme et l'opportunité, toujours renouvelée d'être invitée par les notables des villages suivants.

En collectant les informations courantes, ils peuvent parfois même jouer habilement sur la rivalité entre les notables du même village ou entre ceux-ci et d'autres dans des tribus avoisinantes. Leur pouvoir de persuasion découle autant de la force poétique faite de symboles, d'insinuations que des assonances agréables. Du haut Atlas jusqu'au Rif, nous remarquerons quelques différences aussi bien dans le répertoire rythmico-mélodique que dans le statut social reconnu aux imdyazen. Nous allons également émettre des hypothèses sur les survivances possibles dont ces musiciens procèdent.

### **Nord-S(o)u(n)d: Islam, Sound and the French Expositions Coloniales**

Stephen Wilford, Wolfson College, University of Cambridge

Throughout the early decades of the twentieth century, expositions celebrating the 'successes' of European colonialism took place in major cities throughout France. Perhaps the most famous of these were the 1922 exposition in Marseille and the *Exposition Coloniale Internationale* in Paris in 1931. Music, and sound more broadly, played an important but often overlooked role at these events. Musicians from throughout the French empire performed at the expositions, simultaneously finding a public stage for their music while also contributing to the often highly exoticised sensory experiences of visitors. Muslim musicians, particularly from North Africa, were visible and audible, but also found themselves marginalised and positioned as exotic 'others'. In this paper, I explore the ways in which music and sound were integral to the events in both 1922 and 1931, and the role that they played in demarcating a clear sense of difference between the two expositions. How, I ask, was the soundscape of the Islamic world represented and reproduced at these two events, and how did the similarities and differences between them shape the experiences of both performers and audience members? In particular, I focus upon the notion of a north-south binary to examine the ways in which these two events reflected the imbalance of power relations between both France and its colonies, and between the cities of Paris and Marseille. I interrogate the role of sound in constructing and

reifying such binaries, and point towards future research that will integrate historical, ethnographic and phonographic approaches to these events.

**Musical Brotherhood and Diplomacy at the Hispano-Moroccan Exposition in Granada, 1939**

Matthew Machin-Autenrieth, University of Aberdeen

Shortly after the Spanish Civil War (1936–39), the city of Granada hosted its annual Corpus Christi celebrations. One of the main attractions was a Hispano-Moroccan Exposition of Moroccan and Granadan arts and crafts, promoted by the Francoist press as a homage to the ‘brotherhood’ between Spain, Morocco and the Muslim world. A major part of the Exposition was the presence of Arab-Andalusian music with performances by a Moroccan ensemble contracted from Tetuan. In this paper, I explore how music both within and outside of the Exposition served to legitimise Spanish colonial intervention at a time of tumultuous regime change. I argue that the presence of Arab-Andalusian music served a wider logic of preservationism that would come to characterise Franco’s cultural policy in Morocco. This was one of the first instances in which Arab-Andalusian music was performed to Spanish audiences in the metropole, and preceded a concerted drive by Spanish officials towards the preservation of Arab-Andalusian music through its performance in public spaces and its transmission in conservatoires. I argue that the logic of preservationism underpinned an associationist model of indirect colonial rule that was reinforced through the notion of a Hispano-Moroccan ‘brotherhood’. Moreover, I believe that music was a useful tool for promoting diplomatic relations with notable Moroccan figures that visited Granada around the time of the Exposition. I suggest that musical diplomacy was part of a broader effort to present an image of Morocco as its own ‘nation’, in turn obfuscating the structures of power that underpinned colonialism.

**Colonial Rivalry, Musicology, and the Racial Imagination: Spain at the Fez Congress of Moroccan Music (1939)**

Samuel Llano, University of Manchester

This paper analyses the ways in which the recently established Franco dictatorship used the Fez Conference on Moroccan music (1939) to boost Spain’s position in the international race for the revival of Andalusian music. Conceived of as a sequel to the Cairo conference on Arab-Andalusian music (1932), the Fez conference on Moroccan music (1939) gathered, again, European and North African scholars of Arab Andalusian music. The work presented at both conferences was similar, in that it relied on the same type of Orientalist stereotypes and cultural binaries. Yet, the Fez conference has received considerably less attention. Analysis of Patrocinio García Barriuso’s *Ecos del Magrib* (1939), the only published report of the Fez Conference, reveals the strategies used by Spain to compete with France in the revivalist race. The announcement by García Barriuso of the “discovery” of nine new *nawbas* gathered by his team in northern Morocco was calculated to challenge France’s supremacy in the study of Andalusian music. In addition, *Ecos del Magrib* shows the ways in which García Barriuso conceived of musical practice and musicological discourse as sites of contention, and as rehearsal grounds for new theories on social and racial control. In my analysis of the work produced in connection with the Fez conference, I demonstrate that European delegates regarded music scholarship as an extension of colonial policy, and as a powerful means of propaganda aimed at destabilising each other’s efforts.

**Sound, Gesture, Strife, and Silence: Sonic Coercion of Jews in Wartime Tangier 1940-1945**

Vanessa Paloma Elbaz, Peterhouse, University of Cambridge

Multiple entries from the minutes of the meetings recorded in the Tangier Jewish Community *Junta* ledgers present two examples of controlling Jewish voices in 1940 and 1942. The first example relates to the repeated urging from the Jewish community’s leadership communication to the wider Jewish community to quiet the loud singing of high holiday prayers. Congregations were asked to

quietly whisper the traditional prayers said during the ‘Days of Awe’ within synagogues throughout the city. The second example relates to an altercation between Spanish officials and the Jewish community *Junta* itself regarding Jewish adolescent girls’ humiliatingly insulting a church official on the street. This was used to exact a heavy monetary fine on the community as a whole, bringing the whole Jewish community organization to fold until after the war. After this, the ledgers went silent until 1945. My paper looks at the opposite dynamics of protective quieting done by internal communal censorship versus the undisciplined voices of young girls. The girls’ lack of internal censorship gave rise to a coercive external violent suppression of male Jewish official voices done from an unyielding top down approach – culminating with the folding of the communal *Junta* and their documented meetings. The opposite approaches of expression and suppression of both male and female sung and spoken voices within this Tangerine Jewish community at the height of war tensions and the harsh reaction from the Spanish protectorate officials, demonstrates the specific use of coercive measures surrounding public and private spaces of sound.

**Singers and Power in Umayyad Damascus: Four Singers in Isbahani’s Kitab al-Aghani**

Kirsten Beck, Queen College, City University of New York

This paper explores Abbasid representations of singer-patron relationships in Umayyad Damascus. Specifically, I consider narratives of four Umayyad singers—two women and two men—in Abū ‘l-Faraj al-Iṣbahānī’s (d. 356/967) *Kitāb al-Aghānī* (The Book of Songs). The *Aghānī* is a multi-volume anthology in which Iṣbahānī curates four centuries of Arabic songs and lore about those songs and their poets and singers. Among its chapters are those dedicated to the narratives of Aḥmad ibn Ṣadaqah, Yūnis al-Kātib, Sallāmat al-Qass, and Habābah. I compare these narratives with special attention to the power dynamics between each singer and their patrons to suggest roles for gender and origin in these complicated relationships.

**Armed affect: The Palästinalied of Walter von der Vogelweide (c. 1170 – c. 1230)**

Ed Emery, SOAS, University of London

Palestine, with Jerusalem at its centre, stands as a militarily contested space. Notably, it exerts a Call of Duty over its faithful. Briefly I cite Norman freebooters in search of kingdoms and redemption, pious Jewish thinkers with lived dreams of return to Israel, and Arabs affronted by the West’s military ambitions in Palestine. An arc of nostalgia and desiring, perennially re-enacted by the generations, up to the present. Based on imaginaries, claimings and rivalled possession, all represented in the military operations that were the Crusades, that extended in, around, and through the physical space of the Mediterranean, and descending through to Israel’s acts of possession in our present time. There are also arcs of *musicality* implicit in the trajectories of the crusading endeavour. For instance Joinville’s account of the crusaders’ terror at encountering the Arabs’ military drums, which the English then adopted and used against the Scots. Critically for our purposes, the Crusades were also underpinned by forms of crusader songs, that were as necessary to military venture as were fortresses – as exemplified in poems by Marcabru and many others in a troubadour tradition that extended across two centuries. The poet Walter von der Vogelweide (c. 1170 – c. 1230) was one of the best known and most widely preserved of German medieval poets. On familiar terms with the future emperor Frederick II (1194–1250), as we know from the granting of a small fief by Frederick, and from ad hominem references in his poetry. Walter wrote a Crusader song which has come down to us as the *Palästinalied* (“Palestine song”). The purpose of this paper is to address the song in the context outlined above, and then to note a curious fact – namely that the *Palästinalied* (and the surviving melody associated with it) is contiguous with, and contemporary with, the emergence of the sonnet as a *dispositif* of power among court officials at the Sicilian court of Frederick II, and that it has a notable structural similarity with the sonnet, that may open a new line of inquiry into the sonnet’s origins.

### **Les musiques électroniques et l'État. Pour une approche ethnohistorique des productions musicales égyptiennes**

Séverine Gabry-Thienpont, Université Aix-Marseille

Les musiques produites, pratiquées et transmises en Égypte depuis le tout début du xx<sup>e</sup> siècle ont connu comme partout ailleurs nombre de changements liés aux opportunités techniques et technologiques qui les sous-tendent. Néanmoins, à la différence peut-être d'ailleurs, ces musiques ont toujours été hiérarchisées au sein d'un État qui, dès l'arrivée de Nasser au pouvoir (1954-1970), a tenu la barre du secteur culturel pour en faire l'étendard du panarabisme et servir ainsi les idéaux nationaux. Le rapport qu'entretient l'État avec les musiques produites et diffusées en Égypte a ainsi beaucoup varié tout au long du xx<sup>e</sup> siècle, jusqu'au moment charnière qu'incarne la révolution de 2011.

Dans cette présentation, je propose de considérer l'évolution de cette hiérarchisation à partir des années 1950, ainsi que les conséquences de la mise en œuvre d'un secteur culturel hégémonique par le pouvoir nassérien, en portant l'attention sur les répertoires en présence et les moyens techniques mobilisés en vue de leur diffusion et de leur sauvegarde. J'aborderai ensuite les techniques de composition et de diffusion musicale actuelle : en s'inspirant de certains répertoires « traditionnels » égyptiens au sein de leurs compositions ou au contraire en refusant toute forme d'« ethnicisation » de leur répertoire, toute une génération de jeunes musiciens posent les bases d'une scène égyptienne alternative qu'il importe de décrire et de comprendre dans le contexte économique et politique particulier de l'après-2011.

### **Le Congrès de Musique Arabe du Caire (1932) revisité. Perspective historique sur la sujétion de la musique au politique**

Jean Lambert, CNRS

Le Congrès de Musique Arabe qui s'était tenu au Caire en 1932 soulève encore de nombreuses questions à la fois musicologiques, historiques et politiques. Dans une période d'émergence des nationalismes au Moyen-Orient, cet événement fut une étape importante dans la fondation d'une musique contemporaine spécifiquement "arabe" (puisque l'on n'avait parlé, jusque là, que de « musique orientale »). Cette entreprise fondait sa démarche sur une mythologie historique visant à enjamber la période de "décadence" pour renouer avec les fastes de la musicologie arabe médiévale et avec ceux, plus politiques, des califes de Bagdad et de l'Andalousie : il s'agissait de fonder la légitimité de l'état égyptien qui s'était déjà distingué par son mécénat musical depuis le khédivé Ismail (1863-1879), tout en s'inspirant de la musique européenne, parée du prestige colonial et de sa technologie avancée. La codification des formes composées chantées comme le muwashshah, et le dawr, correspondant le mieux à la notion moderne d'"œuvre", ainsi que l'arabisation des formes composées instrumentales bashraf et samâ'î permirent de créer un « répertoire », au sens patrimonial de la musique classique en Europe, tout en occultant la tradition ottomane et le rôle des musiciens minoritaires. Le concept identitaire ambigu de « musique arabe » permit alors à l'Égypte d'exercer un soft power avant la lettre sur le reste du monde arabe, en parallèle à la diffusion du cinéma égyptien. Le rôle du roi Fouad 1<sup>er</sup> fut important dans le financement du Congrès comme dans son organisation. Il est intéressant de suivre dans le détail les différentes interventions du pouvoir khédival dans son déroulement, et de voir en quoi celles-ci préfiguraient la politique musicale des successeurs des khédives, notamment Nasser, ainsi qu'ailleurs dans les autres pays arabes indépendants. Avec le recul, ces observations peuvent susciter une réflexion sur les possibilités qu'ont aujourd'hui les musiciens et les amateurs de musique arabe de découpler leur pratique artistique vis-à-vis du politique.

### **The Military turned Sha'abi into Pop: Presidential Elections and Propagandistic songs in Egypt post-2011**



Kawkab Tawfik, CEDEJ (Centre d'études et de documentation économiques, juridiques et sociales)  
- IFAO (Institut français d'archéologie orientale) du Caire

During the 19th and 20th centuries, state actors in Egypt - both the monarchy and the military - communicated to people through the language of music, choosing high-culture musical forms such as "tarab" as a tool to express their power and spread nationalistic and anti-colonial ideologies. While tarab was an expression of the middle class and elites in power, and shababi music was an expression of economic changes and western cultural influence in the late 1980's and 1990's, sha'abi music had a firm local identity as an expression of the marginalized social classes of the poor urban neighbourhoods. However, in very recent Egyptian history, we are witnessing a change in this phenomenon: the political elites in power have started to look to sha'abi music as a potential language to communicate with the masses. For example, the military commissioned sha'abi songs to push people to the polls during presidential elections in 2014 and 2018, or to celebrate itself in the war against terrorism and the Islamist enemy (Tislam al-Ayadi). This paper wants to examine the transformation of the identity and connotations of the sha'abi musical genre, from music that belongs to the people, to pop music focusing on the dynamics of instrumentalization and appropriation of sha'abi music by state power, which uses it for political propaganda to build a new image.

**Hermetic encapsulations up to a new openness: Aspects of the traditional vocal genres sarki and muwassah in live performances in Berlin in connection of Mediterranean Music in migration to Europe from 1950s**

Dorit Klebe, Berlin University of the Arts

After the immigration of so-called guestworkers, mainly from Mediterranean countries like Italy, Spain, Portugal, Greece, Turkey, and the former Yugoslavia to parts of Europe from 1950s. Another larger migration movement is to be mentioned, that of the refugees of various ethnic / religious groupings from 2015. They came from countries/regions like Syria, Iraq, Iran, Afghanistan, Pakistan, North and Black African regions to apply for asylum in Europe. With the first migration movements, a number of Turkish sacral/secular vocal genres reached Germany and especially Berlin. (As early as from 1902 some sacred/secular vocal genres sung in Turkish were known to a very small circle of scholars, part of the Berlin Phonogram Archive's collections, World Heritage Site). From about 1965, sacral/secular traditional Turkish vocal genres were practiced within the immigrant communities of Turkey: such as ilahî, deyiş, inside and outside of religious ceremonies; folk music such as uzun hava, kırık hava, and the urban vocal genre şarkı, formerly courtly music, in private music academies, in choir / orchestra associations in annual concerts. These performances – except rural music i.e. in street festivals, in schools –, are largely unnoticed by the majority society. Since about 2015, the classic Arabic art music genres qaşîda, muwaşşah have arrived in Berlin, too – sung by refugees i.e. from Syria. In comparative studies, various stages of hermetic encapsulations and frozen developments of genres such as ilahî, deyiş, with a focus on şarkı are demonstrated. The examinations refer to questions for possible reasons of encapsulations, the music genre itself (structure, shaping features) as well as performance structures and the audience's reception. On the other hand, it is questioned which influences from inside and outside led to developments that differ from those in the countries of origin? Did creative new forms, impulses for an opening to new developments set in? To which extent the majority society has a share in it?, in particular to be demonstrated by the muwaşşah, that even became part of a Berlin choral repertoire.

**Coptic Feminist Cyberspaces: Virtual Singing and Gender Reformation in the North American Diaspora**

Carolyn Ramzy, Carleton University

North America has the largest concentration of Coptic Orthodox Christians outside of Egypt. While a religious minority in their home, they now outnumber their Muslim counterparts in this diaspora. There, they have built massive churches and cathedrals in their new homes where male Coptic cantors celebrate their heritage through extended liturgical services that are thoroughly sung. Touting it as the last link to an Ancient Egyptian past, they fiercely protect it through online archives, virtual lessons, as well as music conventions and competitions. While women can participate in these spaces, they are prohibited from participating as soloists in the most sacral context: the Orthodox liturgy, a highly ornamented and heterophonic chant that is believed to provide a glimpse into the soundscapes of the afterlife. In this project, I trace a burgeoning movement of female cantors who are contesting these liturgical and eschatological exclusions, recording themselves singing these same hymns and sharing them online. Others have initiated a Facebook page petitioning the Church to allow woman to actively participate during liturgical services. Some have even begun to sing highly contested harmonies from their places in the pews. In this paper, I investigate the role of digital and virtual spaces to create what Jennifer Brinkerhoff calls “cybercommunities” (Brinkerhoff 2009: 85-88) of Coptic feminist spaces. I also to examine women’s dialectical roles as both guard keepers and educators of a Coptic heritage in the diaspora through their music training though they cannot officially perform it in official liturgical spaces.