

Report of the 12th Symposium of the ICTM Study Group on Mediterranean Music Studies

“Music and Sound at the Mediterranean Crossroads”

Essaouira, Morocco, June 18 – 23, 2018

by Lhoussain SIMOUR

ICTM Liaison Officer for Morocco

The Study Group ‘Mediterranean Music Studies’ held its 12th Symposium on ‘Music and Sound at the Mediterranean Crossroads’ in Essaouira, Morocco, from 18-23 June, 2018. As the first meeting of the Study Group to be hosted in North Africa it was generously supported by the Center for Ethnomusicology and the Global Humanities Project, Columbia University, and the International Council for Traditional Music (ICTM). The symposium was organized in partnership with André Azoulay, Founding-Director of the Association Essaouira-Mogador, and took place in the beautiful space of Dar Souiri, the Association’s headquarters. The dates intersected with the 21st Gnawa World Music Festival (21-23 June), and the symposium participants were provided with complimentary passes for the evening performances.

The stated aim of the symposium was to provide a forum to encourage debates and foster collaborations among scholars across the region, focusing on the symposium theme. This involved rethinking the role of music and sound in the contemporary and historic Mediterranean, and exploring relationships, entanglements, experiences and interactions between Europe, Africa, the Middle East, and the Atlantic Ocean through the circulation of music and sound in an ‘acquacentric’ cultural space. Topics included, among others, movement and circulation, ritual and performance, religious beliefs and practices, technology, gender and sexuality, colonialism, regionalism, race, language, modernity and tradition, youth movements, and cultural politics.

The symposium opened with welcoming remarks by Ruth Davis (Cambridge University), as Study Group Chair, Andre Azoulay, for the Association Essaouira-Mogador, and Alessandra Ciucci (Columbia University) as Program Chair. Ruth Davis thanked all the participants, extending a special welcome to those joining the study group for the first time. She explained that the symposium was the result of efforts over many years to hold a symposium in North Africa in the hope of increasing the participation of our North African colleagues in the study group and the ICTM, and she thanked the Association Essaouira-Mogador, the ICTM, and Columbia University for their crucial sponsorship and support. She thanked in particular Andre Azoulay, Alessandra Ciucci, Oded Erez, Hassan Najmi, and Tarik Ottmani and Kaoutar Chakir of the Association Essaouira-Mogador, for their respective contributions. She highlighted the significance of Essaouira, with its long history as a nexus for intercultural interaction and exchange, as the symposium venue, and the Association Essaouira-Mogador, with its mission to promote cultural inclusivity, as host institution. André Azoulay thanked and congratulated the symposium organisers on the choice of Essaouira as a symbolic space for the religious and cultural coexistence characterizing Moroccan society over many centuries. He reaffirmed

the power of music in creating proximity between nations and cultures, and insisted on the importance of this symposium in celebrating the diversity of Mediterranean culture and religions and creating spaces for dialogue and exchange. Alessandra Ciucci reiterated the choice of Essaouira as an icon of Morocco's cultural pluralism and artistic diversity. She highlighted the outstanding academic value and scientific merit of the proposals accepted, and the pertinence of their themes, and she emphasized the academic importance of the symposium for the wider field of ethnomusicology.

The papers were divided into nineteen panels spread over five and a half days: **Diasporic Sounds**, chaired by Ruth Davis (Cambridge University), with Michalis Poupazis (University College Cork), Oded Erez (The Hebrew University of Jerusalem), Jillian Sarah Fulton (York University), Gabrielle Messeder (City, University of London); **Music, Memory and Revival in the Mediterranean, I** chaired by Fulvia Caruso (Università di Pavia), with Chris Silver (McGill University), Rachida Jaibi (Institut Supérieur de Musique de Tunis), and Dafni Tragaki (University of Thessaly); **Listening to History in the Mediterranean**, chaired by Ardian Ahmedaja (Universität für Musik und darstellende Kunst Wien) with Dorit M. Klebe (Universität der Künste Berlin), Spiros Delegos (Independent Scholar), and Anne Caufriez (Museum of Musical Instruments, Brussels); **Music, Technology and the Archives**, chaired by Jann Pasler (University of California, San Diego), with Frédéric Billiet (Sorbonne Université, Paris), Joséphine Simonnot (Centre de Recherche en Ethnomusicologie - CREM), Anas Ghrab (Institut Supérieur de Musique - Université de Sousse), and Christopher Witulski (Bowling Green State University); **Trans-Mediterranean Musical Healings**, chaired by Nina ter Laan (Utrecht University), with Richard Jankowsky (Tufts University), Maya Saidani (Centre National de Recherches Préhistoriques, Anthropologiques et Historiques, Algiers), and Hélène Sechehaye (Université Libre de Bruxelles/Université Jean Monnet de Saint-Etienne); **Music, Memory and Revival in the Mediterranean, II**, chaired by Jonathan Glasser (College of William and Mary), with Adam Yodfat (The Hebrew University of Jerusalem), Maria Rijo (SOAS, University of London), and Simone Salmon (University of California, Los Angeles); **Religious and Liturgical Performances**, chaired by Philip Murphy (The University of North Carolina at Greensboro), with Anne K. Rasmussen (College of William and Mary), Olivier Tourny (Aix Marseille Université), George Pioustin (Ambedkar University, Delhi), and Miranda Crowds (Hochschule für Musik, Theater und Medien Hannover); **Traveling Sounds in Bilad al-Sham**, chaired by Oded Erez (The Hebrew University of Jerusalem), with Abigail Wood and Loab Hammoud (University of Haifa), Clara Wenz (SOAS, University of London), and Nadeem Karkabi (The Hebrew University of Jerusalem); **Urban Jewish Musical Crossings**, chaired by Chris Silver (McGill University), with Ilana Webster-Kogen (SOAS, University of London), Michael Figueroa (The University of North Carolina at Chapel Hill), and Sonia Zafer Smith (University College London); **Music, Musicians, Movements and Migration I**, chaired by Ioannis Tsioulakis (Queen's University Belfast), with Jessica Roda (McGill University), Taoufik Ben Amor (Columbia University), and Tom Western (University of Edinburgh); **Music, Musicians, Movements and Migration II**, chaired by Anne K.

Rasmussen (College of William and Mary), with Edwin Seroussi (The Hebrew University of Jerusalem), Fulvia Caruso (Università di Pavia), Jared Holton (University of California, Santa Barbara), and Ioannis Tsioulakis (Queen's University Belfast); **Festivals and Festivalization**, chaired by Kendra Salois (American University, Washington), with Carl Davila (The College at Brockport, S.U.N.Y.), Sonja Kieser (Universität Wien), Luis Gimenez Amoros (University of the Western Cape); **Music, Colonial and Post-Colonial in the Maghreb**, chaired by Mohammed Elmedlaoui (Institut Universitaire de la Recherche Scientifique, Rabat), with Jann Pasler (University of California, San Diego), Lhoussain Simour (Université Hassan II, Casablanca), Hicham Chami (Columbia University); **Cultural Contact and Identity in Traveling Soundscapes of the Jewish Mediterranean**, chaired by Edwin Seroussi (Hebrew University of Jerusalem), with Vanessa Paloma Elbaz (INALCO/Sorbonne Université, Paris), Judith Cohen (York University), Eric Petzoldt (Georg-August-Universität Göttingen); **Maghrebi Crossroads**, chaired by Kenneth Brown (Independent Scholar), with Miriam Roving Olsen (Université Paris X, Nanterre), Mohammed Elmedlaoui (Institut Universitaire de la Recherche Scientifique, Rabat), Philip D. Schuyler (University of Washington), and Jonathan Glasser (College of William and Mary); **The Atlantic and the Mediterranean**, chaired by Philip D. Schuyler (University of Washington), with Hisham Aidi (Columbia University), Kendra Salois (American University, Washington), and Ikbal Hamzaoui (Institut Supérieur de Musique, Tunis); **Andalusian Music and the Mediterranean panel**, chaired by Carl Davila (The College at Brockport, S.U.N.Y.), with Rachel Colwell (University of California, Berkeley), Ian Goldstein (Tufts University), Brian Oberlander (Independent Scholar), and Inna Naroditskaya (Northwestern University) as discussant; **Musical Instruments and the Mediterranean**, chaired by Anne Caufriez (Museum of Musical Instruments, Brussels), with Ardian Ahmedaja (Universität für Musik und darstellende Kunst Wien), and Nikos Ordoulidis (Technological Educational Institute of Epirus); and **Voicing the Sacred**, chaired by Richard Jankowsky (Tufts University), with Philip Murphy (The University of North Carolina at Greensboro), Anis Fariji (Centre Jacques Berque - Programme ILM), Alexander Warren Marcus (Stanford University), and Nina ter Laan (Utrecht University).

The panels were interspersed with a rich and varied program of complementary events, including a welcoming dinner animated by Gnawa musicians; a guided visit by Andre Azoulay to the newly restored synagogue, museum and center for Moroccan Jewish studies in Essaouira ‘Slat Lkahal’, and two concerts by local musicians — a group specializing in Chghouri and the Aissawa troupe of Essaouira — organized by the Association Essaouira-Mogador. On June 21, the symposium participants took part in the opening parade of the Gnawa Festival, which culminated in the opening concert. On Friday evening the participants gathered at the Chaim Pinto synagogue for a presentation by Edwin Seroussi of the Erev Shabbat service according to the Moroccan tradition. A book display in the library of Dar Souiri gave participants the opportunity to share their publications (books, articles, recordings) on music and cultures of the Mediterranean.

In the closing session, Ruth Davis underlined the richness and quality of the discussions, as well as the value of the presentations. She highlighted the respective contributions of Essaouira and Dar Souiri to the symposium's success and reiterated her thanks to the hosts, organisers and participants. She mentioned that plans had been initiated to host the 2020 symposium in North Africa. Andre Azoulay highlighted the academic and scientific quality and relevance of the presentations and thanked the participants for their ardent engagement. He invited the study group to consider the newly-restored synagogue and research centre 'Slat Lkahal' as its 'home' for future activities. Alessandra Ciucci thanked in particular the staff of the Essaouira-Mogador Association for their magnificent work throughout the symposium. She too highlighted the value and relevance of the presentations, while insisting on the role of the Association in creating a unique intellectual, artistic and cultural movement in Essaouira.