



**Study Group for the Music in the Arab World  
Symposium**

*'A socio-cultural mapping of the Music in the Arab World'*

~ **Abstracts** ~

**Institut français d'archéologie orientale (IFAO)  
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- **Diana Abbani** - 'Europe in the Middle East-the Middle East in Europe' Research program Free University of Berlin  
*Munulugat Bayrut al Sakhira (Beirut Satirical Monologues):  
The birth of a popular Culture in Beirut during the French  
Mandate period (1920-1930)*

The 1920s and 1930s marked the emergence of new musical forms in Beirut, expressing nationalist demands or designed for entertainment and leisure. With the arrival of Egyptian singers and vaudeville troupes to the Levantine city, Egyptian popular music (especially operettas and modern *taqāṭīq*) invaded Beirut's artistic scene, which was deeply influenced by this new movement that marked local musical production. Many voices tried to imitate this music; others rose to criticize this Egyptian domination. In parallel to this Egyptian wave, Beirut produced its own commercialized music: Satirical socio-political monologues and patriotic *qaṣā'id* flourished in the emerging modern city. A new "popular music" was being formed which was essentially an urban music intended for the general public whose existence and expansion were closely related to the emergence of a new middle class, the market economy and new technologies. Following these changes, this presentation aims to follow the rise of the entertainment world in Beirut during the French mandate period and particularly the formation of a new popular culture through the analyses of these satirical monologues.

- **Rafik al-Akouri** - Center for Music Traditions, Sanaa, Yemen  
(with Jean Lambert - MNHN-CERMOM, Paris)  
*The first commercial recordings of Music in Yemen*

The first commercial recordings of Yemenite music were made in Aden, at the end of the 1930's, thanks to the economic and cultural blooming of the British colony. At first, these 78rpm disks, pressed in England, were edited by a foreign company, Odeon, then by several local companies: Aden Crown, Jaafarphone, Tahaphone. Thus, urban traditions of the Yemen, *san'ânî*, *lahjî*, *hadramî*, *'adanî*, were recognized and spread in the whole of the country. We estimate the number of these first recordings at approximately two thousand disks published between 1935 and 1955. However, they are still very little known. The inventory of this heritage takes on a major importance for the history of Yemenite music, as well as for the cultural identity of the Yemen. Considering the difficulty of collecting materials and sources, often disappeared in the World War II (Odeon company), then in the various local conflicts, we decided to establish a shared inventory consisting in mapping all the collections known in the world, and in gathering them in the same database.

- **Amine Beyhom** - Centre de Recherche sur les Musiques Arabes et Apparentées  
*Byzantine chant and its relation to maqam music*

It is not enough known that Byzantine chant is an integral part of maqām music, notably in the art form of the latter. This relation has however been mostly opposed, notably in Greece which has become, with the decline of the Holy See in Constantinople beginning with the 19<sup>th</sup> century, the center of Eastern Orthodoxy. Whenever early cross-influences are certain, but uneasy to establish precisely, resemblances between what has become two different musics today cannot conceal differences between the Byzantine and the Islamic interpretations of maqām music. The speaker will explain these resemblances and differences through – notably audio-visual – examples of melodic analyses while reminding of the predominant role of heterophony in uniting all maqām musics.

There will still however remain more general – historical – questions to answer: which music influenced which, and in what proportions or which parts of the Arabian world? And what with Ottoman music in relation to both Arabian and Byzantine maqām?

- **Aisha Bilkhair** - Ethnomusicologist and cultural heritage expert from the UAE  
*Music in the Arabia: From Pearl Diving Era to Present Day Paris*

This presentation will highlight the historical travel of certain African performing Arts and assimilation of people of African descent and their living experience in the Gulf as expressed through music and their newly evolved Afro-Gulf or “Gulfica” identity. This introduces the concept of “Africanity” i.e. the African elements that exists in these practices. It will also address how Africans exported knowledge, performed various Arts to express their conditions and how their music became an integral component of UAE National musical identity. Additionally, the presentation examines the scio-cultural settings of Arabian Gulf societies and the factors contributing to the infusion and the acceptance of these practices during the pearl diving era. This introduction will include a description of the performance, its main purpose and function, the musicians and practioners, the instruments.

It will further share the research findings and provide an analysis as to how did these performing arts, their rituals and the practioners (as agents of change) were able to assimilate and negotiate their existence

through music. In addition, how time and living experience in the Arabia Gulf gained the respect, acceptance and popularity that transformed what was once considered “Foreign Art” now became “Traditional Art”.

In conclusion, there will be an overview at the status of these arts today and a discussion of this genre’s advancement in the age of ecology from both the official and the musical group’s perspective. Participants will hear samples of specific historical genre that survived over the centuries and that will still enjoy in Emirati music today.

- **Hicham Chami** - Columbia University  
*A Moroccan Quandary: Defining a Geo-Cultural Context for the Study of Moroccan Musics*

This paper takes an Ethnomusicological standpoint in interrogating the quandary of Morocco's perceived affiliation with the Arab World in light of its geographical presence in Africa. How do factors of language, aesthetics, religion, political structures, historical antecedents, and migration patterns contribute to conceptualizing Morocco's cultural identity? Does "Maghrebi separateness and distinctiveness" remain a useful "unit of analysis" or merely hearken to the divisive "French colonial tactic" of keeping the Maghreb "sealed off from the *Mashriqi* influences" (Brown 1997)? What are the ramifications of viewing the Maghreb as an isolated enclave within the continent of Africa? Must 'Africa' and the 'Arab World' remain "mutually exclusive labels" (Bentahar 2011), or are these geo-cultural boundaries permeable in combining Moroccan and African cultural elements, as demonstrated by the gnawa genre? The problematics presented by the "division separating the Maghreb from sub-Saharan Africa" are re-examined vis-à-vis "the many forms of intertwining influence that exist" (Tissières, de Jager 2002). This inquiry into Morocco's cultural identification with the Arab World and Africa concludes with an assessment of its impact on the continuity of traditional music genres, instrumentation, and performance practices comprising Moroccan musical life and its effect on the continued privileging of Andalusian music within the Moroccan soundscape.

- **Philip Ciantar** - University of Malta  
*Patronage in the Libyan Ma'louf: Survival, Growth and New Directions in an Arab-Andalusian Tradition*

Texts concerning the Andalusian art music tradition in North Africa have frequently drawn attention to the role of patronage in the support and promulgation of this tradition. Such patronage ranges from the financing of state-owned and private ensembles to wider access to performances on national radio and TV channels, as well as the setting up of festivals that support emerging ensembles to attain more exposure and established ones to maintain their status quo. Over the years, the Andalusian art music tradition of *ma'lūf* in Libya has benefited greatly from patrons and state structures willing to invest in it, as the tradition itself has come to symbolise cultural prestige and national identity. Such support, somehow, is still ongoing, even though the country is in search of a new social and political order.

This paper will focus on and analyse patronage in the Libyan *ma'lūf* within a period that stretches from the time of King Idris through the forty-two years of the Gaddafi regime, finishing with the years following that regime's fall. The paper will show how patronage supported the survival and growth of the tradition and, conversely, how patrons and institutions benefited from their support of the tradition. It will also highlight constraints that such patronage has sometimes imposed on the tradition and how this has been dealt with over the years.

- **Ruth Davis** - University of Cambridge  
*Robert Lachman's Jerusalem Project and its Legacy*

Between 1935 and 1938, the ethnomusicologist Robert Lachmann (1892-1939) made nearly 1000 recordings on metal disc documenting musical traditions of different ethnic and religious communities living in and around Jerusalem, including Palestinian and Bedouin Arabs, Jews originating from North Africa, Yemen, Iraq and other Arab countries, Coptic and Ethiopian Christians, and Samaritans. In many cases Lachmann's recordings constitute the earliest documentation of those traditions.

A refugee from Nazi Europe, Lachmann had been invited to create an "Oriental Music Archive" at the newly-established Hebrew University. The extraordinary diversity of musical traditions he found in Jerusalem provided an unparalleled opportunity to explore relationships between them. An experienced field researcher, steeped in the methods of comparative musicology, Lachmann was challenged

to reconsider his previous opposition to musical hybridity and Western influence. In his concern to promote the local music, Lachmann gave numerous public lectures, including a series of radio programmes broadcast by the Palestine Broadcasting Service, with live performances by local musicians. His pioneering project provided the methodological frame for subsequent researchers.

My paper will focus on salient aspects of Lachmann's Jerusalem project and its legacy, including sources that have emerged since the publication of my edition of his "Oriental Music" broadcasts in 2013.

- **Badih El Hajj** - Holy Spirit University of Kaslik  
*The Traditional Music in Lebanon*

The subject of my paper is to display a set of songs collected and chosen to represent the main traditional types of the Lebanese traditional music. It aims at determining the typical Lebanese music, to display its characteristics, to give as much as possible its historical account and to adapt it to musical staves. This presentation is chronological, descriptive, analytical as well as comparative. Songs and musical pieces are transcribed on staves according to the occidental system and accompanied by Arabic lyrics or Lebanese dialect words transliterated into Latin letters. A part of the work is specific to the study of the Bedouin musical heritage because of its impact on the musical folklore in Lebanon. The entire observations and recordings are based on field investigations conducted in several regions in Lebanon and Syria between 1994 and 2001.

The structure and performance contexts are described, taking into consideration the cross-border traditions (Syrian and Palestinian traditions).

- **Nour El Rayes** - University of California, Berkeley  
*Sounding the Nation: Fairuz, Baalbeck and Lebanese musical Heritage*

Lebanese diva Fairuz has achieved an unprecedented level of fame in the Arab world and its diasporas over the last sixty years. Within public imagination, the trajectory of her career is synonymous with the development of a Lebanese national subjectivity: Fairuz has become both metaphorical and metonymical of Lebanon, its struggle and history, and its place within the Middle East. In particular, her performance of musical works by the Rahbani Brothers at Lebanon's Baalbak International Festival from the late 1950s through early

1970s helped to form a Lebanese national canon of cultural imagery and historical myths. Today, this music—known as *fulklur*—continues to index hegemonic notions of Lebanese cultural and musical authenticity. Drawing from work in critical heritage studies, this paper explores the entanglement of Fairuz’s early music with both the Baalbak International Festival and the nascent Lebanese nation. It asks, how was Lebanon’s emergent national identity articulated sonically and stylistically through the music of Fairuz and the Rahbani Brothers? Particularly, I adapt Regina Bendix’s notion of “heritage regimes” (2012) and Laurajane Smith’s notion of “authorized heritage discourses” (2011) to investigate the stakes involved in the musical articulations of the Lebanese national project their continued sonic hegemony.

- **Salwa El-Shawan Castelo-Branco** - University of Nova Lisboa  
*Sounding Cosmopolitan, Nationalism and Modernity in Cairo*

This paper explores how cosmopolitan cultural formations, nationalist ideology and ideas about modernity in colonial and postcolonial Cairo are articulated through music.

It will offer three politically and culturally situated case studies of key musicians in twentieth century Cairo as these unfolded within two cosmopolitan cultural formations: the singer and composer Muhammad Abd Al-Wahhab (1902 -1991), the composer Aziz El-Shawan (1916-1993), and the conductor and composer Abd Al-Halim Nuwera (1916 – 1985). The first cultural formation can be described as “modernist capitalist” (Turino 2000:10). It was configured within the framework of colonial rule and the Egyptian monarchy going back to the Ottoman Empire and the British invasion in 1882 and lasted up to the 1952 coup d’état led by Gamal ‘Abd El-Nasser that established a republican regime bringing major political, social and cultural transformations. A second cosmopolitan “modernist socialist” cultural formation (ibid.) was configured in part through Nasser’s regime (1956-1970), the nationalist ideology and cultural policy it promoted (Wahba 1972), and the cultural influence of the Soviet Union, Egypt’s main ally throughout Nasser’s presidency.

Although quite different in their biographical and artistic trajectories and creative work, all three musicians partook of the two cosmopolitan cultural formations mentioned above, shared Egyptian nationalism as a central ideology, and looked toward Western “art” and “popular” musics for inspiration or as a model for the creation of a “modern” Egyptian music.

Taking into account the political and cultural contexts in which the journey of these three musicians unfolded, the paper will address the following questions: What were the characteristics of the “modernist capitalist” and “modernist socialist” cultural formations in colonial and postcolonial Cairo? How did the musical journey of the three musicians discussed in this paper articulate with and contribute to these cultural formations? What were the values, world views, and agencies that characterized their cosmopolitan habitus? What were the sociopolitical and economic conditions, cultural environments, legal frameworks, institutions, individuals and events that contributed to shaping their life and music? How did they maintain their musical activity and gain recognition? What are the characteristics of the discursive construction of an imagined Egyptian modernity in their music?

- **Sophia Frankford** - Oxford University  
*The Musicians' Union and Egyptian Sha'bi Music*

The Musicians' Union has been in the news regularly during the past few years in Egypt. In 2015 it was granted judicial powers, meaning it can fine and arrest performers they don't deem worthy of being on stage, or who are performing without the required Union membership. Drawing on recent ethnographic fieldwork as well as historical research, this paper will explore how the Union has dealt with one particular genre: sha'bi music (literally translating as music 'of the people'). After defining what I mean by sha'bi music, I will trace a brief history of the Egyptian Musicians' Union from its establishment by Um Kulthoum in 1942 to the present day. I will then explore how the Union has rejected certain sha'bi singers but accepted others, and discuss the broader issues at stake when it dictates what is 'acceptable' sha'bi music and what is not. Most sha'bi singers and musicians do not fit into the conservatoire-trained ideal the Union reveres, but fieldwork has shown that these musicians have contradictory and often surprising responses to the resulting limitations placed upon them. This paper aims not only to explore how this institutional body has affected musical production, but also to illuminate broader debates about who gets to decide what the 'right' kind of music is in contemporary Egypt, and what is at stake in these debates.

- **Anas Ghrab** - Université de Sousse  
*Musical Traditions in Tunisia: a Geo-Historical Overview*

The first significant studies on musical traditions in Tunisia date back to the years 1915-1917, with the work of Baron Rodolphe d'Erlanger and his friend Ḥasan Ḥusnī ‘Abdelwaḥḥāb. This work, which had expanded during the 20's, was resumed and later developed by Mannūbī al-Snūsī in the 1960s. In parallel, the establishment of the Tunisian State and the creation of services related to culture and managed by Sālah al-Mahdī allowed to start a first collect of some traditions, mainly related to Art Music, *mālūf*. Since the eighties, the establishment of institutions dedicated to musicology allowed us to make a more in-depth knowledge of these traditions.

After more than a century of research on this field, what panorama do we have today of musical traditions in Tunisia, given the latest work published in this subject ? Our presentation will attempt to answer this question by providing both historical and geographical insight into these traditions, pertaining to Art and popular repertoires. It is also the occasion to make an inventory of our knowledge of these traditions and to propose some perspectives.

- **Kathleen Hood** - University of California, Los Angeles  
*Syrian Druze Music in the New Millenium*

The Syrian Druzes in Jabal al-‘Arab have a rich musical heritage that includes a variety of musical traditions, including Bedouin and other Arab folk music and dance. In the village environment, the main contexts for traditional musical expression are weddings and funerals. Weddings take place over a period of two to three days, thus allowing many opportunities for a wide variety of musical genres, most of which are accompanied by dances. However, due to Western influence from radio and satellite TV, there is a growing trend in Syrian Druze villages and towns to play “stereo,” commercial recordings of popular Arab music, at weddings. There are indications that this music is slowly and subtly replacing older traditional forms, such as the *jawfiyya* (men’s unaccompanied song and dance) and the *huliyya* (unaccompanied song and circle dance). At the same time, folkloric groups and young *rababah* players are actively engaged in preservation of their folk heritage. In addition, the *jawfiyya* is still the preferred men’s song genre at Druze funerals where the deceased was considered a hero or died in battle, as can be seen in various YouTube videos of funerals of Druze soldiers killed in the recent Syrian uprising. Although the Druzes are divided with regard to which side to support in the uprising, some *jawfiyyat* with lyrics in opposition to

the government can be seen in wedding videos posted on YouTube. In addition, a third trend exists that combines urban and traditional elements and transforms them into something new. In this paper, which is based on ethnographic research, I argue that Syrian Druze music, like the Roman god Janus, looks both to the future and to the past.

- **Alan Karass** - New England Conservatory, Boston  
*Khadra and Jezia in Douz: Revisiting the Hilalian Sagas on the Festival Stage*

The International Festival of the Sahara, held in December in the southern town of Douz, is Tunisia's oldest festival. Through a variety of performances, the festival provides an opportunity for residents to perform and negotiate the many ideas about what it means to be "of Douz."

During the 2017 Festival, a featured performance was a dramatization of scenes from *Sīrat Banī Hilāl*. Residents of Douz expressed their ambivalence about the production. Although many of the events described in *Sīrat Banī Hilāl* took place in southern Tunisia, none were in or near Douz. Some citizens suggested that even though the Hilalian legacy is part of their heritage, it is not specifically about Douz and thus the show was not an appropriate choice for the festival. They added that the songs by Lotfi Bushnak included in the production did not reflect the local ethos or musical traditions.

In this paper, I offer an analysis of the production, the music, and the reactions of the residents of Douz while drawing from the extensive literature on *Sīrat Banī Hilāl* (Baker, 1978, 1983; Bencheich & Galley, 2003; Galley 1998, 2005, 2009; Lyons, 1995; Reynolds, 1989, 1995; Slyomovics 1985, 1986, 1987, 2003; Stone and Lunde, 1983).

- **Saeid Kordmafi** - SOAS, University of London  
*Iqa': A canon to Respect or Break: The Dichotomy between Rhythm Making Strategies in Composition and Improvisation in Classical Music of the Arab Mashriq*

In the "maqām" music traditions, *īqā'āt* or *uṣūl* (metric cycles) are persistent ostinatos, embodied in the designation of percussion strokes. Metric cycles provide melody with its rhythmic schema in composition. They also guide performers in improvisation or performance of a pre-composed piece. Among its counterparts in the *maqām* realm, the urban-art tradition of the Mediterranean Eastern

Arab region (mashriq) is the only musical culture in the modern era giving a crucial role to metric improvisation whether instrumental or vocal. A number of metric cycles in this tradition are widely employed both for improvisation and composition. However, and interestingly, the functions that they fulfil in these two procedures of music-making are completely different. While they provide pre-composed pieces with their melodic mapping (the internal division and articulation of melody), the art of improviser lies in breaking the rhythmic framework given by the metric cycle and returning to it in the final cadence.

Adopting an analytical approach informed by ethnographic data gathered during the fieldwork in Lebanon and Dubai (2016-18), this paper proposes a descriptive theory of how differently metric cycles may be treated in the courses of composition and improvisation in the given tradition. The paper also provides a case study of how the different methodological strands in ethnomusicology—namely music analysis, participant observation and dialogical interaction with informants—may be productively brought together in our research.

- **Jean Lambert** - Centre de Recherche en Ethnomusicologie, (with Rafik al-Akouri - Centre du Patrimoine Musical)  
*The first commercial recordings of Music in Yemen*

The first commercial recordings of Yemenite music were made in Aden, at the end of the 1930's, thanks to the economic and cultural blooming of the British colony. At first, these 78rpm disks, pressed in England, were edited by a foreign company, Odeon, then by several local companies: Aden Crown, Jaafarphone, Tahaphone. Thus, urban traditions of the Yemen, *san'ânî*, *lahjî*, *hadramî*, *'adanî*, were recognized and spread in the whole of the country. We estimate the number of these first recordings at approximately two thousand disks published between 1935 and 1955. However, they are still very little known. The inventory of this heritage takes on a major importance for the history of Yemenite music, as well as for the cultural identity of the Yemen. Considering the difficulty of collecting materials and sources, often disappeared in the World War II (Odeon company), then in the various local conflicts, we decided to establish a shared inventory consisting in mapping all the collections known in the world, and in gathering them in the same database. We shall expose our methodology and the first results of this collaborative research.

- **Anne Lucas** - Boston College  
*Dancing with the New Moon: The Compositions of Nagwa Fouad and the Creation of Musical Form*

In the twentieth century belly dance came to America as a live performance genre in Middle Eastern nightclubs, where immigrant club owners put solo dancers on stage with bands of immigrant musicians. Most of these venues disappeared in the twenty-first century, yet belly dance has remained a hobby for American women far beyond its immigrant roots. With very few immigrant venues or live bands, hobby dancers today have fewer connections to the communities who first sponsored its performance in America.

This paper examines how different songs used in American belly dance at different times define the circumstances of the dance's changing context: Ya Mustafa from the 1970's and Adulla' ala keefak from the early 2000's. Originating in Egypt, both songs reference musical tropes of Alexandria, yet dance performances attributed different origins to each song. Local bands played Ya Mustafa for colloquial Mediterranean style belly dance, while Egyptian recordings of Adulla' ala keefak brought specific references to Egypt in both music and dance. These divergent interpretations of Alexandrian style suggest that music recordings have contributed to the alienation of belly dancers from immigrant communities in America, while allowing Egypt to assert its identity in an ever-growing international dance community.

- **Miguel Merino** - Georgetown University (with Kawkab Tawfik - Tor Vergata University of Rome)  
*The Simsimiyya Lyre in contemporary practices in Suez Canal Centers: Organological and musical developments, cross-border connections and social functions*

The simsimiyyah lyre in contemporary musical practices in Suez Canal centers. Organological and musical developments, cross-border connections and social functions.

The tambūra and simsimiyya lyres became a fixture of Suez Canal culture since being imported throughout different episodes of historical migration, the principal one of which

took place during the construction of the Suez Canal in the XIX century, when many Sudanese laborers were brought to the area to complete the works.

Simsimiyyah music played a central role in the resistance against the British occupation of Suez in the 1950s acquiring political value as a symbol of local identity.

This paper intends to investigate the parallel socio-political and technical/musical developments of simsimiyyah performance in the 20<sup>th</sup> and 21<sup>st</sup> centuries, paying attention in particular to:

- the technological development of the instrument(s) in terms of number of strings, from the five strings of the East-African tambura and the old simsimiyyah played among the Sinai bedouins (Shiloah 1972), to those with up to 25 strings which use Arabic tunings
- the progressive “urbanization” of the musical context with a parallel transformation in an intentional expression of cultural, social and political identity
- the complex dynamics of cross-border references in the identity expression and linguistic terminology

- **Gabrielle Messeder** - City University of London  
*Tropical Fantasies: Ziad Rahbani, Fairuz and Lebanese Bossa Nova*

The first Lebanese migrants arrived in Brazil 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, and a small but culturally active Brazilian population in Lebanon, who are mostly descendants of the original Lebanese migrants. Colloquially known as the *Brasilibanês*, they currently number approximately 17,000.

Although many Lebanese artists such as Wadih al Safi and Najib Hankash spent time living in Brazil, it wasn't until the late 1970s compositions of Ziad Rahbani that Brazilian-influenced music reached a broad Lebanese audience. From the distinct bossa nova rhythms that frame his 1978 play '*Bil Nisbe il Bukra Shu?*', to his arrangements of Antônio Carlos Jobim compositions for his mother, the iconic singer Fairouz, Ziad developed an idiosyncratic and distinctly Lebanese style of bossa nova, which influenced many musicians in Lebanon and across the Arab world.

Using findings from recently conducted field research in Beirut, Lebanon, I will trace the influence of Ziad Rahbani's Brazilian-

inspired work, from his early, civil war-era plays, to his recent collaborations with Brazilian musicians based in Beirut.

- **Salvatore Morra** - Royal Holloway, University of London  
*The Tunisian Ud' Arbi: Morphology, Features and African Identity*

This paper examines various cultural and identity interrelations between the Tunisian musical instrument 'ūd 'arbī and other African 'ūd-s types, focusing particular on North African 'ūd-s 'arbī now held in Tunisia (CMAM and private collections in Tunisia), and in European museums (HM&G and RCM in London, MIM in Brussels). I consider questions of classification, local influences, transmission, and tracing a lineage of makers, elements of construction, features and markers of identity on the instruments, I suggest how we can construct a history of 'ūd 'arbī making in Tunisia.

In combining techniques such as interviews, analysis of texts and artefacts in workshops of luthers and museums, I argue that two different dimensions classify the 'ūd 'arbī as Arab/Tunisian, both Maghrebian and African: respectively the "string nomenclature" and the tuning intervals combination that I will call the "ethnic" variant. Finally, I explore the tuning variants in more details, demonstrating that they present features that are used in such a way that the 'ūd 'arbī's context shifts to a "non-Arab"/"non-Tunisian" site of cultural markers, rather to an "African phenomenon" that it draws on; and that it is not reducible to any of its, Arab, Tunisian, Algerian, Ottoman and ultimately sub-Saharan referents.

- **Miriam Roving Olsen** - Université de Paris Nanterre  
*Le Maroc berbère : vers une cartographie géo-musicale*

Les musiques berbères occupent au Maroc une place prééminente. De natures rurales et collectives, pratiquées par les hommes comme par les femmes, elles se distinguent de manière parfois importante d'une tribu à l'autre, voire d'un village à l'autre, ce qui s'exprime par des nomenclatures locales variées. Pourtant la pleine mesure de cette diversité musicale qui concerne l'ensemble du Maroc, n'a pas été véritablement prise en compte dans la recherche ethnomusicologique. En particulier, les principes qui la sous-tendent n'ont pas été dégagés, alors qu'ils contribuent à expliquer non seulement la permanence de ces pratiques et leur transmission mais aussi une certaine fragilité de leur survie telle que l'on peut le constater actuellement en de nombreux lieux. Certes les études sont peu nombreuses et les

enregistrements effectués épars et d'un intérêt inégal. Mais ils paraissent néanmoins suffisants pour engager une réflexion.

Dans cette intervention, je dresserai dans un premier temps un état des lieux des musiques berbères (Moyen Atlas, Haut Atlas occidental, central, oriental, Anti-Atlas, plaines du Sous, ...). Je m'interrogerai ensuite sur les types d'approches auxquelles elles ont été soumises et suggérerai quelques pistes permettant de mieux rendre compte des dynamiques locales sur lesquelles elles reposent. Cela m'amènera pour finir à exposer certaines perspectives, en particulier en ce qui concerne les aires musicales, en m'appuyant sur mes observations relatives à la diversité musicale et à ses dynamiques.

- **Maria Rijo** - SOAS, University of London  
*Preservation, Promotion and Dissemination of Traditional Music in Lebanese Cultural Institutions: What Role for Nahḍa Music Tradition?*

This paper focuses on cultural policies for preservation, promotion and dissemination of music tradition in relation to the contemporary revival of Nahḍa music (1885-1932) in Lebanon. The revival of Nahḍa music was preconized by the *Tajdīd min al Dakhil* (Internal Renewal) movement, a group comprising musicians, musicologists and music aficionados. This paper examines the socio-political underpinnings whereby private and State-run institutions seemingly foster competing notions of Lebanese music heritage (*turāth*). On the one hand, State institutions under the governing of the Ministry of Culture foster notions and practices of Lebanese music heritage which draw back to 1940s. That is, a music *turāth* defined according to the modernising policies of the nation-state and circumscribed within territorial boundaries. On the other hand, privately run institutions - such as AMAR Foundation or the Music Department of the Antonine University - emphasise Lebanese belonging to a wider transnational Arab Levantine music heritage by promoting a notion of music *turāth* that includes Nahḍa music tradition. In order to describe the complex dynamics governing policies of Lebanese music heritage this paper will rely upon interviews conducted along the Minister of Culture and the Centre Nationale de Développement et Recherche to illustrate Lebanese State policies on music. It will also rely upon interviews with eminent Lebanese musicologists and pedagogues Dr. Bouchra Bechealany and Dr. Hayyaf Yassin to describe the ways in which smaller groups of privately funded individuals attempt to disrupt, what they considered obsolete, national music policies whilst promoting new music pedagogical system in line with the tenets of the *Tajdīd*.

- **Maho Sebiane** - CRAL EHESS  
*Ritual Practices and Possession in the Arab Gulf*

The Arab-Persian Gulf region is undoubtedly a dynamic cultural crossroad that has contributed to the emergence of specific musical expressions. The historical and geographical dimensions of exchanges with neighbouring regions have significantly contributed to a diverse musical landscape, as evidenced by the rich distribution of musical genres and practices along the Gulf Arab coasts. This global phenomenon has notably contributed to the appearance of different possession ritual practices, whether in the religious sphere or apart from it.

As regards the second point, two types of musical ritual practices in connection with the possession are, this day, formally studied and identified. The first one, the *zâr*, known since the end of the 19th century, would be according to its practitioners, native of Abyssinia (Habasha). The second, the *leiwah*, would be from East Africa in Swahili territory (Bilad as- Sawahil). These ritual practices, considered locally as therapeutic, are largely rooted in the cultural and social life of local populations and well beyond the cultural group of their initial practitioners.

If these two practices of possession were previously presented as being of a single practice, they are in fact two distinct realizations to establish a relationship with spirits. Especially as the *leiwah* ritual complex – as the *zâr*- presents characteristics which send back to exogenous cultural references to the Arab-Islamic culture of the Gulf.

My paper will first attempt to expose for the Arab-Persian Gulf, how the *leiwah* and the *zâr* practices are intertwined in the local understanding of the possession. The next step through a comparative presentation of their ritual realization will show how these possession rites are independent of each other to establish a relationship with the spirits. Finally, it will be noted that far from being isolated examples, they are revealing the complex cultural interaction that is played in the Gulf.

- **Mustafa Said** - (with Maria Rijo - SOAS, University of London)  
*Understanding Nahda Music Tradition and its contemporary Impact on Arab Levantine Music Traditions through Collaborative Ethnomusicology*

This collaborative paper presents a joint reflection on Nahḍa music and its subsequent impact on contemporary practices of Arab Levantine and Egyptian traditional music between virtuoso musician, composer and musicologist Mustafa Said (Egypt) and ethnomusicologist Maria Rijo Lopes da Cunha (Portugal). The pair's first collaboration emerged from Rijo's doctoral fieldwork, about the contemporary revival of Nahḍa music, when the ethnomusicologist was invited to join Mustafa's Asil Ensemble for Contemporary Arabic Music as a cellist in the debut of his piece, *Burda* in 2014. Departing from this musical collaboration which remains ongoing until today, this paper invites a deeper reflection on what shapes fruitful collaborations between practitioners and ethnomusicologists in a world where globalization and internet blur the lines between 'field' and 'home' whilst allowing for constant contact and mutual evaluation. Therefore, this paper aims at providing a 'multidirectional (ethno)musicology' in which practitioner and ethnomusicologist have become, through the practice of Nahḍa music tradition and its contemporary variants, both the subject and object of study. By engaging with ethnomusicological debates on interdisciplinarity (Cook 2008, Stobart 2008) this paper attempts to whilst provide a dynamic response to classical issues in ethnomusicology of 'negotiating power relations, hierarchy and reciprocity' in the field. Rijo and Said will reflect upon five years shared debates concerning Ethnomusicology and Arab Musicology perspectives on Arab Levantine and Egyptian and Nahḍa music in an attempt to bridging the gap between academic and music performance contexts.

- **Ghassan Elias Sahhab** - University of Paris Ouest – Nanterre  
*Qanun's levers evolution reflected in practice*

At the end of the 19<sup>th</sup> century, the tabular zither of Arab tradition, *qānūn*, was the instrument used as a main tuning reference for the oriental orchestra (*takht šarqī*). It was also the preferred instrument which accompanied solo singers.

In the same period, this instrument was subjected to a major evolution: the addition of the levers, '*urab*', which facilitated the change of intervals for the musicians during their performance. Many variations of the levers' system have occurred between the 19<sup>th</sup> and

the 20<sup>th</sup> centuries: the number of levers on each string oscillated between 4 and 12. These differences can be accounted for the diversity of musical practices, specially in the melodic scale.

If these differences reflect a variety of musical practices and context in Cairo, Damascus, Aleppo and Istanbul, moreover, they reflect also the different traditions in the fabrication, mainly the Arab and the Turkish one. And until now, in spite of the drastic changes which occurred in the Near East, these regional and national differences can be observed in the practices of the instrument maker. This paper will show this diversity by presenting several *qânûn* makers who are working today.

- **Melissa Scott** - University of California, Berkeley  
*Rethinking Jordanian Music: Perspectives on the Politics of Style*

Nationalist narratives about “music in Jordan” typically focus on rural and Bedouin traditions as emblematic of a Jordanian musical character. Yet Amman, Jordan’s urban capital, is a longstanding center for Palestinian, Circassian, and “ethnic Jordanian” music performance. The forced migration of Syrians and Iraqis to Jordan over the past three decades has further affected music performance and pedagogy in the capital, such that musicians and styles associated with Syria and Iraq are commonly heard in public festivals and on the radio. Today music educational institutions even employ Syrian and Iraqi musicians and draw ethnically and nationally diverse students. This paper explores the political and stylistic stances Jordanian musicians take towards Amman’s relatively recent migrant communities. Focusing on classical Arab music education, I adapt Timothy Rommen’s conception of an “ethics of style” (2007) to Jordan’s humanitarian context in order to explore how musicians endow style with a political import that must be ethically engaged. I argue that through music pedagogical practices, they crucially challenge dominant notions of what it means to make music in Jordan.

- **Andrea Shaheen** - University of Texas at El Paso  
*Re-placing Zurna : Identity and Tradition in Syrian 'arāda Bands*

Many Damascenes are well-acquainted with the sounds of the folk instrument, the *zurna*, even if they cannot identify it by name. During research conducted from 2006 through 2015 in Damascus, Syria, I heard the sound of the *zurna* frequently in popular songs on the radio and in the streets as part of urban folk bands commonly referred to as *'arāda*. The prevalent recordings of popular music styles that feature the *zurna* both recall traditions of the distant past and reflect contemporary nationalist sentiments. Although the physical presence of the *zurna* had been somewhat elusive in the pervasive celebratory *'arāda* performances of Damascus and surrounding areas for decades, promotion of the instrument resurfaced in the years leading up to the outbreak of war in 2011. As Syrians currently grapple with the new normalcy of daily strife and deprivation, cultural voluntarism under the new conditions provides for alternative associations of the *zurna* and its sound aesthetic. Through historical consideration, discourse analysis and musical performance, this paper demonstrates the way Syrians have considered and used the sounds of the *zurna* in seemingly divergent ways to evoke nostalgia for a folkloric past and to forge solidarity in striving for a distinctly Arab future.

- **Søren Møller Sørensen** - University of Copenhagen  
*On a composition of Mustafa Said*

My suggested paper is about the composer and musician Mustafa Said and focusses on his composition “al-Burda” that was released on CD in 2015.

Holding academic degrees in English literature as well as oud-playing, Mustafa Said (b.1983) has a broad intellectual view to Arabic music in general and to his own practice as a musician. He represents a strong, modern revivalist position, insisting on the necessity of creating a genuine Arabic contemporary music based on dynamic possibilities inherent to Arabic musical traditions.

The text to Mustafa Said’s ‘al-Burda’ is by the Egyptian-Palestinian poet and social scholar Tamim al-Barghuthi. The poem, written in 2010, is a modern example of the Arabic mu‘arāḍa: an emulation or respectful pastiche on a previous poem. In this case two models are in play: Imam al-Busiri’s thirteenth century qasida “al-Burda” and Ahmad Shawqi’s early-twentieth-century mu‘arāḍa to this poem “Nahj al-Burda. Apart from being a neo-classical mu‘arāḍa, Tamim’s new poem is a political statement - a commentary to the Egypt January Revolution.

The music and the poem both search deep Arabic tradition to find means to create contemporary art with a message and the text offers valuable guidelines for the analysis of the music.

- **Kawkab Tawfik** - Tor Vergata University of Rome (with Miguel Merino – Georgetown University)  
*The Simsimiyya Lyre in contemporary practices in Suez Canal Centers: Organological and musical developments, cross-border connections and social functions*

The simsimiyyah lyre in contemporary musical practices in Suez Canal centers. Organological and musical developments, cross-border connections and social functions.

The tambūra and simsimiyya lyres became a fixture of Suez Canal culture since being imported throughout different episodes of historical migration, the principal one of which

took place during the construction of the Suez Canal in the XIX century, when many Sudanese laborers were brought to the area to complete the works.

Simsimiyyah music played a central role in the resistance against the British occupation of Suez in the 1950s acquiring political value as a symbol of local identity.

This paper intends to investigate the parallel socio-political and technical/musical developments of simsimiyyah performance in the 20<sup>th</sup> and 21<sup>st</sup> centuries, paying attention in particular to:

- the technological development of the instrument(s) in terms of number of strings, from the five strings of the East-African tambura and the old simsimiyyah played among the Sinai bedouins (Shiloah 1972), to those with up to 25 strings which use Arabic tunings
- the progressive “urbanization” of the musical context with a parallel transformation in an intentional expression of cultural, social and political identity
- the complex dynamics of cross-border references in the identity expression and linguistic terminology

- **Anne van Oostrum** - University of Amsterdam  
*The Collector Christiaan Snouck Hurgronie (1857-1936) and his predecessors*

Between c. 1905 and 1909 the Dutch Arabist Christiaan Snouck Hurgronje (1857–1936) collected what are now known as the oldest recordings of music and speech of the Hejaz, the west-coastal province of present-day Saudi-Arabia, on wax cylinders by means of an Edison phonograph. This collection of wax cylinders is nowadays kept under the roof of the University Library of Leiden. In her presentation Anne van Oostrum will discuss Snouck Hurgronje’s perception and appreciation of Arabic music as expressed in his work *Mekka* (1888-1889) and in his commentary on some songs included in his collection of wax cylinders. Firstly, the ideas of G.A. Villoteau (1759-1839), E. Lane (1801–1876), and J.P.N. Land (1834-1897), and other predecessors in the field of the study of Arabic music will be viewed, then opinions of the musicologists and composers of Snouck Hurgronje’s time will be sketched and finally the contents of his collection with audio-examples will be presented, in order to explain who may have inspired and guided Snouck Hurgronje in his writings on Arabic music and the process of collecting his recordings.

- **Clara Wenz** - SOAS, University of London  
*Tarab in Crisis, Samples of A New World: The Music of Hello Psychaleppo*

A flying Um Kalthum, computer-generated maqamat and nightclubs where beats are overlaid with the distorted voice of the Aleppian singer and composer Bakri al-Kurdi (1909-1978) - drawing on fieldwork carried out in Beirut, this paper explores the musical world of the Syrian musician Samer al-Daheer. Better known as *Hello Psychaleppo*, he is widely regarded as the pioneer of the steadily growing and transnational genre “Electro Tarab”. Throughout outlining the different aesthetic parameters within which this genre operates - parameters which, while deeply rooted in the traditional world of tarab, also lay claim to its reform -, I propose to shift the focus, away from the discussions of authenticity that characterise existing literature on tarab music, towards an investigation of the political spaces and imaginaries associated with this musical culture today. Much more than a simple “fusion”, I argue, what is encoded in “Electro Tarab” is not only a project of musical revivalism but a collective experience of displacement as well as the desire to suspend, through music, the Arab world’s ongoing history of ruination and anticipate the return of its displaced residents.

- **Farah Zahra** - The City University of New York  
*Teaching Aṣālah: Continuity and Disruption of the Oral Traditions in the Arab Oud House Video-Recording Pedagogy*

The presentation examines the intersection between pedagogy, technology and cultural values in the context of teaching and learning Oud at The Arab Oud House (*bayt al-‘ūd al-‘arabī*) in Cairo, Baghdad and Abu Dhabi. As the music school and its founder, Iraqi Oud master Naseer Shamma, take pride in preserving the “authentic” musical tradition, teachers and students are encouraged to advance that mission through teaching, learning and performing. While the oral transmission of Arabic musical knowledge and practice has long been challenged by the adoption of Western notation, the burgeoning of new digital technologies offer new orientations in learning and practice.

At The Arab Oud House, students record their lessons using their smart phones to later practice and memorize the pieces at home. Videos as such are not simply perceived as a recording technology, but rather as an instrument to advance the values of the oral tradition. I thus show how this pedagogical method both sustains and challenges the traditional mode of transmission, and by extension its pathos and ethos. Second, I show how the collection of videos has developed into a pan-Arab web of lessons through a lineage of masters and students.

