

International Research Network *Musi-Mig* – CNRS

What music is capable of in situations of (forced) migration

As an emotional shelter, as a means of communication, as a symbol of resistance and belligerence, music plays a crucial role in the creation of social ties. Social sciences enable the understanding of emotions and behaviours in order to strengthen resilience and preserve the humanity embodied by music, both in times of war or on the road to exile.

Friday 4th of October, 2024

9:30 am - 11 am

Music and Migration

Moderation : **Denis Laborde**, Anthropologist, CNRS & EHESS.

- **Martin Stokes**, ethnomusicologist, King's College London: **Music, Migration and environmental perspectives.**

This intervention is situated within the broad framework of comparative (or 'global') musical modernities, in which the study of migration is has a long-standing, if underdeveloped, place. It has typically stressed the strategic and the political. The environmental humanities now press on this space, demanding we consider broader - planetary - spaces, temporalities and agencies in our frameworks and analyses. I will be considering some of the cases and issues at play across the Mediterranean.

- **Merel Van Slageren**, ethnomusicologist, Research Associate at King's College London: **Arabic heritage music in migration**

As an oral tradition, *mumashshabat* have broadly come through the ages by the traditional means of teacher to student, and the skills of listening, repeating, embodying and performing. While this remains largely true in contemporary practice, it is worth noting that the context of learning has shifted somewhat from sufi tekkiyes or a master-apprentice relationship, to music schools and conservatories. My paper considers the effect that migration, in this case due to the Syrian conflict, has had on the teaching and transmission of *mumashshabat*. It looks at two of today's leading experts in the Aleppo *mumashshabat* tradition; Ibrahim Muslimani and Khaled al Hafez, and how they approach their teaching. Although their backgrounds and underlying opinions are not dissimilar, I will argue that their differing migrations has elicited a developing difference in their teaching format. This will be based in part on fieldwork conducted in Gaziantep in November 2023, and in part on my own participation in Khaled al Hafez's *mumashshabat* classes.

- **Alicia Vogt**, ethnomusicologist, PhD candidate for EHESS (Denis Laborde) and Goethe Universität Frankfurt/Main (Hans Peter Hahn): **The migrant musicians of Jordi Savall's Orpheus XXI orchestra**

Based on the case studies (Passeron & Revel, 2005) of two musicians from Kurdistan in Germany, we will ask what role exile can play in the reconfiguration of musician's careers and their musical practices. The development of musicians' careers can be closely related to (the reasons for) the transformation of their musical practices after exile. How do the musicians present themselves in Germany, what do the music worlds expect from them, how can they seize these expectations to build their career? This raises questions about identity – whether assigned or claimed –, about repertoires, about music scenes and musician's careers in Germany.

11:30 am – 1 pm

Middle Eastern music and musicians in times of war and exile

Moderator: **Talia Bachir-Loopuyt**, ethnomusicologist, Senior Lecturer Haute Ecole de Musique de Genève

- **Rim Irscheid**, ethnomusicologist, Research Associate at King's College London: **Curating Uncertainty: Free improvisation in artist-run venues across Lebanon and Germany**

This talk explores curatorial models in artist-run spaces by musicians of Kurdish and Lebanese descent, challenging scholarly perspectives on diaspora music spaces that place homeland-oriented practices at the centre of studies in the field of music and migration. By examining artist-led sound interventions and curatorial revisionism, I argue that artist-as-curators not only navigate uncertain conditions but also embrace uncertainty as a fundamental part of their mission in free improvised music. Through examples from sound artists in Berlin and London, I demonstrate how these curatorial practices leverage economic resources and friendship-based skills to replace white curatorship, empowering artist-led institutions to control content and narratives about Arab and Kurdish musicianship. Based on fieldwork at Berlin's Morphine Raum and the Beyond1932 Residency Programme at King's College London, I highlight the use of uncertainty and failure as pedagogical tools and forms of curatorial activism. This analysis draws on grassroots literature on collective knowledge production, institutional critique and decolonial research practices, reflecting on trends in the field of contemporary sound and installation art that have emerged since COVID-19.

- **Sophie Frankford**, anthropologist of music, Research Associate at King's College London: **From the village to the city: Zakariyya al-Higawi and the formation of Egypt's national sha'bi ensembles**

In the early 1960s, the journalist and music enthusiast Zakariyya al-Higawi was given a grant by the Egyptian Ministry of Culture to scour the country's villages for talented musicians and relocate them to Cairo to form a national *sha'bi*, or folk, ensemble. This aligned with the Nasser regime's broader state socialist project and embrace of the rural population as an integral part of this newly post-colonial nation. Based on ongoing historical and ethnographic fieldwork, this talk will explore the implications of this self-conscious moving of music and musicians from rural periphery to urban centre. Centring the experiences of singers such as Fatima Serhan, I consider how shifting definitions of what constituted 'sha'bi music' played a central role in mediating anxiety about increasing rural to urban migration in subsequent years.

- **Yara El-Ghadban**, ethnomusicologist and novelist, Montreal: *5am Paris - Singing exile in the shadow of genocide*

2 pm – 3:30 pm

Making music in conflict areas

In conflict areas, humanitarian action and arts can contribute to strengthen the resilience of the affected population. However, major challenges persist. Exploring how art can cultivate resilience requires an analysis of links, limits and potential for transformation. How can artistic expression be promoted in crisis situations where it may seem secondary? Furthermore, to what extent artistic practices have impact on the ability of individuals to overcome trauma and rebuild their lives in likely devastated environment?

Moderator : Round table moderated by **Martin Stokes** (King's College, London).

- **Jaime Salazar**, Anthropologist and Musician, EHESS & Conservatoire National Supérieur de Musique de Lyon : **Intimidation and resilience through sound: the place of music within the Comisión de la Verdad(Colombia, 2018-2022)**

In Colombia, over the last few decades, the Ministry of Culture has developed a series of plans aimed at making music the instrument of social peace that has yet to be built. These policies were

intended to alleviate the violence of long-standing military clashes. In addition, the colossal work carried out for the Comision de la Verdad (2022) has made it possible to identify and make visible a number of situations and testimonies that crystallise the ambiguity between the transformative power of music and the mechanisms of intimidation that have called upon art as a means of accompaniment and/or cause of massacres and assassinations. In this communication, I propose to analyse the way in which the different actors and victims of the Colombian conflict have mobilised music as a form of intimidation and resilience during the armed conflict.

- **Denis Laborde**, anthropologist, CNRS (Centre Marc Bloch, Berlin) & EHESS (Centre Georg Simmel) : **Making music in war times: Ukraine, January 2024**

In January 2024, I traveled through several regions of Ukraine in search of lament songs. I'm not familiar with Ukrainian culture. I know neither the language nor the customs; I only know what I've read about Ukraine, what my peripheral participation in the *Polyphonic Project* has taught me, and what a few friendships I've made over the years with Ukrainian singers at the *Haižebegi* festival, created with my students at the EHESS. In short, I'm just an ethnomusicologist whose sole interest is singing humanity, and who wanted to go to the heart of an appalling context to question the practice of singing in wartime, a war which, like others, removes “all limits to the manifestation of violence” (Clausewitz). On January 27, I listened to the Ivan Honchar Museum's Master of Music sing traditional songs in front of 300 people, on an almost ordinary Saturday. On January 28, I met the grandmothers of the Chernobyl region. They were waiting for me in their festive clothes in the disaster of a partly destroyed village, and they sang, in an effort of dignity and sharing, these Ukrainian polyphonies that nourish our imaginations. On January 26, I was in Irpine, then Boutcha, to hear the testimony of survivors of the massacres of March 2022. They had taken refuge in the cellars and sung half-heartedly to reassure the children, while outside, Russian soldiers, drunk with everything, went from house to house exterminating the inhabitants, either as a game, or out of conviction. Obviously,” says Alicia, an economics teacher at Boutcha secondary school, ”singing doesn't change much, but at times like these, it helps, and prevents our children's cries from alerting the soldiers.

This list is certainly not an argument for a colloquium. That's why my proposal is in the register of testimonies, and presents itself as an invitation to joint reflection. How can we give an account of such an experience when we find ourselves in an emotional grip? How can we make empathy a resource for ethnographic observation, without confusing it with identification? How can we turn this experience into the framework of a scientific discourse that will help us better understand the “singing culture” we encountered in Ukraine?

- **Eric Debrah Otchere**, Ethnomusicologist, Director of the Department of music and danse, Cape Coast University, Ghana : *Sharing concerns : Music for Peace in Africa* [vidéoconférence]

4 pm – 5:30 pm

Sketches of resilience ?

Music is both a path to interiority and a means of social sharing. It is both an instrument for expressing subjectivity and a tool for building social ties. This round table seeks to answer the question ‘Why make music?’ by comparing situations of conflict and exile. Whether as an instrument of resilience, as an opportunity for inventive appropriation of new social frameworks, as a means of expressing an inaugural agentivity, there seems to be many reasons to practice music.

Moderator : **Rim Irscheid**, ethnomusicologist, Research Associate at King’s College London

- **Dr. Olha Kolomyjets** is an ethnomusicologist, Associate Professor at Ivan Franko National Univeristy of Lviv (Ukraine): **Singing as Resisting: Past and Present of Ukrainian Songs of Liberation**

My presentation is dedicated to the idea of power and ability of music to inscribe a nation into a particular historical moment thus making it part of a global history. With the help of a number of liberation songs (that exist in both written tradition and multiple folk versions) chosen by me among the most significant compositions for Ukrainian people, I would like to raise the questions about the potential of music “to narrate a nation” (Bohlman 2008) and to become “a source of

true historical information” (Hoshovsky 1971), as well as talk about what transforms a potential into an action and a song into an embodiment of resistance?

- **Philip Bohlman**, ethnomusicologist, professor at University de Chicago: **"O Please Do Not Fall Silent Suddenly!" On the Music of Exile** [videoconference]

I propose focusing on questions of music – practice and repertory – at the heart of the experiences of migration. I would like to open up questions of aesthetics and agency in exile music, moving toward some larger theoretical issues about the way music and sound practice are not simply an accompanying text in migration, but rather contribute substantially to the efficacy and agency human societies bring to migration. Working on exile music, moreover, lies at the core of my own experiences and researches. I am working with my cabaret ensemble, The New Budapest Orpheum Society, to record a two-CD set of music in situations incarceration, and exile. The recording sessions are scheduled for mid-August. The migration and refugee experiences upon which I would draw would largely be those of twentieth-century Europe and the modern Jewish experience, though I will think about musical questions of exile beyond Europe as well.

- **Pascale Laborier**, Professor of Political Science, grounder of the PAUSE program, first Vice-President of Université ParisLumière: **Mapping Paths of Exile: Geo-narratives of Academic Journeys**

This presentation explores the trajectories of endangered scholars through innovative geo-narrative mapping techniques. It illuminates the complex journeys of academic exiles and their resilience in the face of displacement, visualizing the paths of academics forced to relocate due to threats in their home countries.

Saturday, 5th of October, 2024

9:30-11 am

Continuation and Conclusion: Exiles

Moderator : **Merel Van Slageren**, ethnomusicologist, Research Associate at King’s College London

- **Valentine Salazard**, Ethnomusicologist, **Tuareg Music in Exile: Cultural Resistance and Emotional Resilience.**

This presentation examines the role of music within the Tuareg diaspora as both a cultural and emotional refuge in the context of exile. By analyzing the ways in which music navigates the emotional complexities of exile, this intervention highlights its power as a tool for negotiating identity, memory, and resistance in the face of geographic and cultural dislocation. In this way, Tuareg music not only preserves heritage but also serves as a vital mechanism for emotional resilience and cultural continuity within the diaspora.

- **Aitzpea Leizaola**, Professor, University of the Basque Country (EHU), Donostia: **Atlantikaldia, a multicultural festival to be seen by the rest of the World.**

- **Robert C. Kloosterman**, Economic Geography, University of Amsterdam: **Superdiverse Cities, Superdiverse Music. Migrants and Music in Urban Settings**

Migrants are often prominent in music as composers and musicians, but also as a specific segment of the audience. They often bring new ideas to existing music scenes or might even initiate a whole new scene. With, on the one hand, many cities becoming more diverse in terms of population, and, on the other, the increasing social and economic importance of cultural and creative activities, migrants can be seen as located at the intersection of two important urban trends. We will use a production network perspective (as developed in the CICERONE project), to explore the art worlds and place-based communities of migrants in cities.

Biographies

Talia Bachir-Loopuyt, ethnomusicologue, Professeure assistante à la Haute Ecole de Musique de Genève. Après des études germaniques à l'École Normale Supérieure de Lyon, Talia Bachir-Loopuyt se tourne vers l'ethnomusicologie et soutient à l'EHESP et à la Humboldt Universität de Berlin une thèse sur le festival *Creole, Weltmusik aus Deutschland* et l'idéal d'une société plurielle en Allemagne. Ses recherches actuelles portent sur les musiques d'Afrique du Nord et du Moyen-Orient en France. Elle est membre de Musi-Mig et du bureau de Haizebegi.

Philip Bohlman, ethnomusicologue, professeur à l'Université de Chicago et membre du réseau de recherche Musi-Mig, Prix Balzan 2022 pour sa contribution fondamentale à la recherche musicale, pour ses travaux sur la musique et le nationalisme européen, la musique, la race et la rencontre coloniale, la mondialisation, les approches intersectionnelles entre musique et religion. Spécialiste de la musique juive à l'époque contemporaine, il est l'auteur d'une vingtaine d'ouvrages.

Yara El-Ghadban est ethnomusicologue, anthropologue et romancière. Elle est l'auteure de quatre romans aux éditions Mémoire d'encier : *L'ombre de l'olivier* (2011), *Le parfum de Nour* (2015), *Je suis Ariel Sharon* (2018), traduit en anglais, en arabe et en allemand et *La danse des flamants roses* (2024). Elle a également co-signé le récit *Les racistes n'ont jamais vu la mer* (2022) avec le poète Rodney Saint-Éloi. Yara El-Ghadban est cofondatrice et présidente de l'Espace de la diversité organisme dont la mission est de combattre le racisme et l'exclusion par la littérature.

Sophie Frankford is an anthropologist of music with a focus on Egypt, interested in issues of social class, urban space, emotion/affect, and labour. She is currently a Research Associate at King's College London, working on the ERC-UKRI project 'Beyond 1932: Rethinking Musical Modernity in the Middle East and North Africa'. She holds a DPhil in Anthropology from the University of Oxford (2022) and was previously a postdoctoral fellow at Centre d'études et de documentation économiques, juridiques et sociales (CEDEJ) in Cairo (2022-24).

Rim Irscheid est postdoctorante au King's College de Londres. Elle travaille à l'intersection de l'activisme artistique, de la création musicale de la diaspora et de la politique culturelle au Liban et en Allemagne. Elle est chercheuse dans le cadre du projet ERC : UKRI "Beyond 1932, Repenser la modernité musicale au Moyen-Orient et en Afrique du Nord". Depuis 2019, elle organise des installations, des performances et des tables rondes pour le symposium annuel Planet Ears sur la culture mondiale contemporaine à Mannheim (Allemagne). Depuis 2019, elle est en charge d'une plateforme publique d'échanges entre musiciens de la diaspora, chercheurs et travailleurs de l'industrie créative au *Planet Ears Festival for Contemporary Global Cultures* à Mannheim. Elle participe à de nombreuses émissions pour parler des conditions de travail des musiciens migrants en Allemagne. Intéressée par la politique culturelle, elle conseille les institutions et les jurys de financement sur les questions de conservation des sources audiovisuelles relatives à la musique arabe).

Robert Kloosterman, Economic Geography, University of Amsterdam, Amsterdam Institute for Social Science Research, Roeterseilandcampus 1018 WV Amsterdam <https://aissr.uva.nl/> : Robert Kloosterman est professeur de géographie économique et de planification à l'Universiteit van Amsterdam. Il a été directeur de l'Amsterdam Institute of Metropolitan and International Development Studies (AMIDSt) à l'Universiteit van Amsterdam. Ses recherches portent sur la manière dont la transition sociale, économique et culturelle des économies urbaines avancées a affecté les villes et sur les raisons pour lesquelles des résultats différents sont apparus selon les villes. Ses recherches actuelles portent sur les nouvelles activités économiques dans les contextes urbains (industries culturelles, entreprises de migrants) et sur les liens au sein des configurations urbaines polycentriques dans des économies avancées. Il a été le conseiller scientifique du projet InFLOWence sur la polycentricité en Méditerranée (2010-2013, programme MED du FEDER) et de l'OCDE sur l'entrepreneuriat des migrants. Il fait partie du comité de rédaction de la revue *Built Environment*.

Dr. Olha Kolomyjets is an ethnomusicologist. As an Associate Professor at Ivan Franko National University of Lviv (Ukraine) she teaches disciplines related to the various aspects of the phenomenon of music and its roles and functions in the life of people of her native country, Ukraine, and the other world cultures, the East including. Her pedagogical activity, which embraces not only National University of Lviv, but also Jagiellonian University (Poland) as well as University of Music FRANZ LISZT Weimar (Germany),

The University of Chicago (USA), is strongly connected to her scholarly interests, the main area of which encompass music and widely interpreted identity, music and ethnic minority and musical aspects in South Asian studies. Dr. Olha Kolomyets is a Fulbright Scholar (2015-2016). She is professionally affiliated with the International Council for Traditions of Music and Dance (ICTMD) since 2007 and is a Liaison Officer for Ukraine.

Denis Laborde (CNRS). Après des études au Conservatoire National Supérieur de Musique de Paris, il dirige à Radio France la création mondiale des *Crystal Psalms* d'Alvin Curran (New Albion Records, San Francisco). Il découvre l'anthropologie, prépare un doctorat de l'EHESS sur les improvisations du bertsulari basque. Devenu rédacteur en chef de la revue *Ethnologie française*, il entre au CNRS. Nommé à Göttingen (Max Planck Institut für Geschichte) puis à Berlin (Centre Marc Bloch), il organise un réseau international de recherche sur les festivals de Musiques du Monde. A son retour à Paris, il est élu à la chaire « Anthropologie de la Musique » de l'EHESS. En 2017, il fonde à Bayonne l'Institut ARI du CNRS. Denis Laborde fait de la musique un outil d'analyse des sociétés humaines. Il pilote le programme « Ce que peut la Musique en Situation de Migration Forcée » (Musi-Mig du CNS) qui rassemble dix équipes de recherche dans le monde. Denis Laborde a reçu la Médaille d'argent 2020 du CNRS pour l'originalité de ses travaux et leur rayonnement international.

Jaime Salazar, Anthropologue et Musicien, EHESS & Conservatoire National Supérieur de Musique de Lyon. Musicien, enseignant et chercheur, Jaime A Salazar est titulaire d'un DE de saxophone classique et de musiques traditionnelles. Il soutient en 2020 une thèse d'anthropologie sociale dédiée aux musiques afro-colombiennes, pour laquelle il reçoit le prix de thèse du Musée du Quai Branly. Il est également le fondateur de plusieurs projets musicaux autour du répertoire afro-colombien. Il est actuellement professeur de "Pratiques et cultures artistiques" au sein du département Pédagogie du CNSMD de Lyon et coordinateur du département des musiques du monde au Conservatoire du Grand Chalon. Il est également chargé de cours à l'Université Lyon 2 (anthropologie et ethnomusicologie) et professeur invité à la Pontificia Universidad Javeriana de Bogotá, sa ville natale. Il intervient régulièrement au à Haute École de Musique de Lausanne, au CEFEDM Auvergne Rhône-Alpes et au CNFPT, ainsi qu'au département pédagogique de la Philharmonie de Paris, en tant que spécialiste des musiques traditionnelles colombiennes.

Valentine Salazard-Sgambato, ethnomusicologue, doctorante en ethnomusicologie et migration en cotutelle EHESS/Université de Grenade, Valentine Salazard Sgambato s'est notamment intéressée au lien entre musique et émotions au sein de la diaspora touarègue française. Elle a également travaillé en tant que Chargée d'études pour le Centre de Recherche en Ethnomusicologie du Laboratoire d'Ethnologie et de Sociologie Comparées (CNRS/Paris-Nanterre), ainsi que dans l'édition vidéo.

Martin Stokes, ethnomusicologue, King's College London, membre du réseau de recherche Musi-Mig. Il est spécialiste des théories de l'émotion et de l'intimité culturelle en Turquie et en Égypte. Son ouvrage *The Republic of Love : Cultural Intimacy in Turkish Popular Music* (Chicago University Press 2010) a remporté le prix Merriam de la Société d'ethnomusicologie. Membre de la British Academy.

Merel Van Slageren, ethnomusicologue, postdoctorante King's College London, avec un projet sur les musiciens syriens réfugiés en Europe et sur l'héritage musical classique d'Alep.

Alicia Vogt, ethnomusicologue, doctorante en cotutelle EHESS (Denis Laborde) – Goethe Universität Frankfurt/Main (Hans Peter Hahn)