

International Workshop

ROCKING ISLAM

Music and the Making of New Muslim Identities



Zentrum für Populäre Kultur und Musik in Kooperation mit dem
Institut für Kulturanthropologie und Europäische Ethnologie, Albert-Ludwigs-Universität Freiburg

27.-29. September 2018

Welcome – Willkommen! to our international workshop

“Rocking Islam: Music and the Making of New Muslim Identities“

Young Muslims shape their identities and their everyday lifestyle while negotiating different aspects of youth culture such as fashion, music and New/Social Media. Much has been written and said about Muslim youth and/or terrorism, extremism and other ways of radicalisation.

This international workshop however, seeks to direct the focus to young Muslims and popular culture. The workshop seeks to look into the subject of music as a key tool for expressions of criticism, creating new cultures, shaping identities while following key questions such as: In what way is Music key to make diversity visible (audible)? How does Music shape young Muslim identity?

Convenor: Dr Fatma Sagir, Institut für Kulturanthropologie und Europäische Ethnologie
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International Workshop

ROCKING ISLAM: Music and the Making of New Muslim Identities Freiburg 27 – 29 September 2018, ZPKM / Freiburg University - Rosastrasse 17-19

Programme

Thursday 27 Sep 2018

13 -15 Arrival and Registration

Auftakt - Taranum

15-15.30 Welcome and Opening Remarks Fatma Sagir / Markus Tauschek

15.30 – 16.30 **Keynote:** *Kamaludeen Nasir Mohamed (Singapore)*
Globalized Muslim Youth: Piety and Popular Culture in a Digital Age

Coffee/Tea

16.45-17.30 *Christofer Jost (Freiburg)*
Transdisciplinary Analysis of Popular Music – Tasks, Concepts, Methods

17.30-18 *Fatma Sagir (Freiburg)*
"Wrap' my Hijab!" Music and Muslim Female Embodiments of *Cool* in Digital Culture

Friday 28 Sep 2018

9.30 - 11 Panel 1: Hip Hop Islam? – Chair: Ryan Plumly (Freiburg)

Igor Johanssen (Marburg/Germany)
"Ours are the prayers that weave poetry through drum beats" –
Islam, Race, and the Global Hip Hop Nation

Martin Gansinger (Girne/Cyprus)
The Influence of Islam on Black Musical Expression and its Contribution to the
Religions' Re-contextualization in Popular Culture

Jacob McCarthy (Bologna/Italy)
Black Islam: Countercultural Civic Religion, its Presence in Hip-Hop, and its Return to
Informing "Muslim Cool"

Coffee/Tea

11.30 - 13 Panel 2: Global Hip Hop – Chair: Bettina Papenburg (Freiburg)

Rachida Yassine (Agadir/Morocco)
'Muslim Flow': Hip Hop culture in Morocco

Naglaa Hassan (Alexandria/Egypt)
Hip Hop and the Voicing of the Arab Anglophone Experience

Amy Aiyegbusi (Bloomington-Indiana/USA)
Surrounded by Beautiful People: A study of cultural affirmation in German Rap

Lunch Break

14:50 -16.00 **Keynote:** *Su'ad Abdul Khabeer (Purdue University/USA) (via Skype-Conference)*
Muslim Cool: Race, Religion and Hip Hop in the United States

Coffee/Tea

16.30 - 18.00 **Panel 3: Music, Religion, Identity** *Chair: Nikola Nölle (Freiburg)*

Akbar Nour (Bern/Switzerland)

Performing Hybrid Identities through Rap Music. A Case Study of two Western Swiss Muslim Rappers

Stefano Barone (Leicester/UK)

Metal and Islam in Tunisia. Revolution, (Ir)religiousness, and the Identity Debate

Shahwar Kibria (New Delhi/India)

Aural Cultures of Islam and Post-Digital Popular Culture

19-22 **Evening Event, Venue: Goethe Institut Freiburg, Wilhelmstrasse 17**

Introduction *Fatma Sagir (Freiburg/Germany)*

Welcome *Kay Hug (Goethe Institut Freiburg)*

Performance and Reception

Artist and DJ *Arshia Fatima Haq (Los Angeles / USA)*

DJ Ramin (Leipzig/Germany)

Saturday 29 Sep 2018

9.30-11 **Panel 4: Sounds, Lyrics, Audiences** *Chair: Aylin Yildirim Tschoepe (Basel)*

Gisela Kitzler (Vienna/Austria)

illi biyhibb rabbina yirfa idu fo! „Anyone who loves our Lord, put your hands up!“:
Religious motifs in popular urban Egyptian music: the case of *mahraganat*-lyrics.

Silvia Ilonka Wolf (Budapest/Hungary)

Performing Islamic Solidarity: the Ummah as a Social Imaginary in Music and Charity
Concerts for Palestine in Indonesia

Daniyal Ahmed (Heidelberg/Germany)

Dissonant Harmonies: Music making with the Other

Coffee/Tea

11.30-13 **Panel 5: Soundscapes of Identity** *Chair: Amy Aiyegbusi (Indiana/USA&Berlin)*

Ahasan Abu (Nijmegen/Netherlands)

The Subalternity of Politics: Temporality of Oli-Awliya and Music

Arshia Fatima Haq (Los Angeles/USA)

The Psychedelic Sama and the Sonic Ummah: from the Discostan dance floor to Sufi sama

Rafique Wassan (Bern/Switzerland)

The Lahooti Music Festival: Sufi Music, Pluralist Expressive Identity and Youth Culture in Pakistan

13-13.30 **Closing Remarks/End of Conference**

Final Chord – Taranum

Abstracts and Short Biographies (Organised in Alphabetical Order by Speaker Names)

Abdul Khabeer, Su'ad (Purdue/United States of America) KEYNOTE via Skype-conference

Muslim Cool: Race, Religion and Hip Hop in the United States

Su'ad Abdul Khabeer is a scholar-artist-activist who uses anthropology and performance to explore the intersections of race and popular culture. Su'ad is currently an associate professor of American Culture and Arab and Muslim American Studies at the University of Michigan. She received her PhD in cultural anthropology from Princeton University and is a graduate from the School of Foreign Service at Georgetown University and completed the Islamic Studies diploma program of the Institute at Abu Nour University (Damascus). Her latest work, *Muslim Cool: Race, Religion and Hip Hop in the United States* (NYU Press 2016), is an ethnography on Islam and hip hop that examines how intersecting ideas of Muslimness and Blackness challenge and reproduce the meanings of race in the US. Su'ad's written work on Islam and hip hop is accompanied by her performance ethnography, *Sampled: Beats of Muslim Life*. *Sampled* is a one-woman solo performance designed to present and represent her research and findings to diverse audiences as part of her commitment to public scholarship. In line with this commitment Su'ad leads *Sapelo Square*, the first website dedicated to the comprehensive documentation and analysis of the Black US American Muslim experience. drsuad@umich.edu

Ahasan, Abu (Nijmegen/Netherlands)

The Subalternity of Politics: Temporality of Oli-Awliya and Music

In this paper, I introduce the political theology of *oli-awliya*, which, I would argue, is crucial but unfortunately largely missing in the theorizations on the kind of politics that goes beyond formal liberal and civic politics within the context of Islamate South Asia. In the words of my interlocutors, largely homeless youths, women and queers groups, squatting around an Islamic shrine in an urban fringe of Dhaka, Bangladesh, who are otherwise known as *kangali* or wretched, 'the *oli-awliya* are the friends of god, who never die but only disappear from our eyes'. Ensuring the *presence of the past* in the everyday life, however, entails a sheer level of memory work, bodily dispositions and expressive re-enactments: as long as the temporal sovereignty of *oli-awliya* is alive, the *kangali* can still secure a place at their feet. I will explore how the everyday performative space of musicality is central to this politics, cross-cutting language and pain, which I call not the politics of subalterns but the subalternity of politics

Abu Ahasan is a PhD candidate on the topic of 'Love and Intimacy in Street Childhood' Gender and Diversity, Radboud University Nijmegen/Netherlands, one.ahasan@gmail.com

Ahmed, Daniyal (Heidelberg/Germany)

Dissonant Harmonies: Music Making with the Other

My paper looks at the so-called migration 'crisis' of 2015 in Germany from the perspective of sound and music. I explore seemingly disparate themes as they emerge from the soundscape; centered around one temporary home for migrants in Heidelberg. I study how the 'crisis' sounds and what voices become audible when migrants engage in music making practices with the Other and amongst themselves. This paper critically engages with attempts to employ music as a tool for integration, based on extensive engagements with male Muslim migrants from Pakistan, Afghanistan, Gambia, and other countries; as well as work in projects involving both recent migrants and German artists. What do we learn when African drummers try to improvise with German violinists, guitarists, and singers? What happens in weekly music sessions at the migrant home, conducted by German musicians? What dichotomies

between Self and Other become audible in collective music making? This paper also explores the inhibition that stops Muslim musicians from utilizing their musical identities as a method to integrate in German society. Why are some of them reluctant to perform their culture in front of the Other and in public spaces? What are the roots of shame felt by some Muslim musicians? How do they translate in the context of migration to Europe and what remains unchanged? I bring together these themes to unmute certain narratives and voices of the Muslim migrant experience in Germany in the contemporary moment.

I am an Artist and Anthropologist from Pakistan currently writing my thesis for the M.A South Asian Studies at the South Asia Institute, Heidelberg. I have worked in various cross-cultural music projects involving both performance and pedagogy in Pakistan as well as Germany. My work combines my passion for music and sound with my training in Anthropology, Ethnography and writing. My current project, also my M.A thesis, brings together fieldwork and performance experience from 2015 onwards to look at the soundscape of the contemporary moment of migration in Germany.
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Aiyegbusi, Amy (Indiana Bloomington/United States of America)

“Surrounded by Beautiful People”: A Study of Cultural Affirmation in German Rap

Since its inception in the 1980s, rap in Germany has fostered expressions of urban identity, providing spaces for youth to explore representations of themselves and their society. German rap artists often reify and glorify multiple ancestries, resulting in what Ayla Güler Saied terms as a, “subversive form of expression [that] offers a stage for self-authorisation” (2017). While scholars have studied rap in Germany, few have explored Kurdish rap artists and even fewer Kurdish Rapperinnen. Drawing on ethnographic interviews and media analysis, in this paper I critically examine how Ebru Düzgün, known in the German hip hop world as Ebow, engages German society through rap with specific regard to its intersection with her Turkish ethnicity, Kurdish-Alevi identity, and German heritage. Ebow considers herself to be part of “The New German Generation,” one defined by cultural fluidity, integration, and empathy. While her experience in the German hip hop community includes both acceptance and discrimination, Ebow exhibits a determined and positive attitude concerning the future of German society. She remains convinced that given time, all residents of Germany will look to her generation as a model upon which to build a better future. From this analysis, I argue that such an analysis provides significant insight into questions of German citizenship in relation to a self-formed, pro-immigrant ideology of social autonomy.

Amy Aiyegbusi is a 3rd year ethnomusicologist Doctoral student in the Department of Folklore and Ethnomusicology at Indiana University Bloomington minoring in Gender Studies. She obtained her 2013 BA in English with minors in European Studies, German, Medieval Studies and Creative Writing, and her 2017 MA in European Studies. Amy’s research specialization country is Germany, focusing on diasporas as represented through the lens of Women in German hip hop. She is the recipient of the 2017 American Folklore Society Music & Song Section Bertrand Bronson Prize. Amy is also co-editor of *Black Grooves*, within the Archives of African American Music and Culture, and a reviewer for the Journal of Hip Hop Studies. afa@indiana.edu

Barone, Stefano (Lancashire/United Kingdom)

Metal and Islam in Tunisia. Revolution, (Ir)religiousness, and the Identity Debate

Since the second half of the 1990s, Tunisia saw the development and consolidation of a small yet solid heavy metal music scene. While establishing itself as a popular youth culture in the country, metal also

spurred some controversy and became the subject of a Satanism-based moral panic. Metalheads were, at times, socially represented as blasphemous and anarchic; yet the scene actually hosted an array of religious identities, spanning from observant Islam to atheism, to an active embracing of the Satanist stigma. Tunisian metalheads developed lifestyles in which religious sentiment could be adjusted to secular patterns of leisure and consumption, as in Asef Bayat's model of *accommodating innovation* (2013). At the same time, the different life strategies of local youth resonated with broader political frameworks that "managed" Islam as a lifestyle: both in Bourguiba and Ben Ali's regimes *modernism* as a national ideology legitimated a religiousness that was compatible with secular "reformist" politics and a sheer repression of political Islam. In this context, the metal scene paraded middle-class lifestyles that embraced modernism while disparaging the traditional takes on religion and the religious hypocrisy that metalheads attributed to the Tunisian underclasses. Still, the scene was confined to a marginal position in the local society and cultural industry, motivated by the radical and aesthetically defiant stances of metal: as a result, metalheads lived a form of "Elite marginality" that kept them distant both from disadvantaged Tunisians and from the mainstream social and musical world. This marginality was worsened by the Tunisian revolution, which rewrote the rules of the identity debate in Tunisia and signified a moment of decay for the metal scene.

Dr Stefano Barone holds a PhD in sociology from Griffith University (Australia), and is currently a sociology lecturer at the University of Central Lancashire (UK). His research is based on the study of the metal, rap, and electro music scenes in post-revolutionary Tunisia: he explores the social dynamics constructing those scenes and their relations to topics such as Islam, the debate on Tunisian national identity, the local social structure, and post-revolutionary politics. stefanobarone84@gmail.com

Gansinger, Martin (Girne/Cyprus)

The Influence of Islam on Black Musical Expression and its Contribution to the Religions' Re-contextualization in Popular Culture

While early forms of Black musical expression – such as Gospel – already showed strong ties to religion as manifested by Christianity at that time, Islam-inspired movements such as the Moorish Science Temple, the Ahmadiyya or the Nation of Islam had a strong influence on many Jazz musicians in the 1950s and 1960s. A pattern strongly linked to Black Nationalism that continued with the emerge of Hip Hop in the 1980s. The consistent influence of the Five Percent Nation as one of the most esoteric groups among the manifold Black Muslim movements has already gained scholarly attention, with numerous influential artists such as Brand Nubian, Wu-Tang Clan, Busta Rhymes or Erykah Badu consistently expressing their affiliation in their artistic output. In a cross-referential manner, such incorporation of Islam-inspired thought and terminology in popular culture can be viewed as a strong impulse for the continuous construction and negotiation of Muslim identity. Given its eclectic nature it bears the potential to serve as initial entry point to the Muslim faith as well as spark anticipations of cultural resistance. Next to adding a re-contextualized interpretation of orthodox Islam to public discourse that increases the perceived visibility of the religion it might be seen as a source of inspiration for Muslim artists that fully dedicate their output to their religious identities. This multi-layered case study attempts to shed light on the re-contextualization of language and symbolism that served as a Trojan horse for the introduction of orthodox Islam to one of the most popular expressions of Western culture.

Ass. Prof Dr Martin Abdel Matin Gansinger, born 1979 in Austria, studies of Communication Science and Political Science at the University of Vienna; conduction of long-term field studies on music, traditional culture and Sufism in Ghana, Morocco and Cyprus; professional experience as a journalist and PR coordinator in the music industry; currently holding the position of Assistant Professor and Head of Department/Public Relations at Girne American University, development of learning tools for iubh - International University of Applied Sciences/Bad Honnef. Research interests: extemporaneous communication in improvised music and traditional knowledge systems, social and political aspects of Black popular music - with a focus on Black Muslim movements and the Bobo Shanti Rasta Mansion. martingansinger@gau.edu.tr

Hassan, Naglaa Saad M. (Alexandria/Egypt)

Hip Hop and the Voicing of the Arab Anglophone Experience

This paper traces the role of hip hop in the quest for identity in the Arab Anglophone context. Taking Suhair Hammad, Palestinian American poet and activist, Omar Offendum, Syrian American singer and composer and the Narcyist, Iraqi- Canadian composer and singer as cases in point, the study shows how they rely on hip hop performance in voicing out their dilemmas and those of their Arab countries and forging a space for their non-acclaimed selves. While Hammad adopts hip hop techniques stylistically in her poetry, Offendum and the Narcyist use hip hop songs and music. The three voices are united by the reliance on musical effects to voice out the cultural conflict they experience as hybrid people, torn as they are between two cultures and to comment on the political crises in their respective countries. Hence, while Hammad exploits hip hop techniques and performances to voice out the Palestinian-Israeli struggle and comment on the state of displacement Palestinian American undergo, Offendum use his music and songs to lament the deteriorating situation in Syria and Narcy deplores the catastrophic situation in Iraq. The study adopts an analytic and comparative approach showing how the three studied artists unite in wedding word to music as a strategic tool in their activist agenda.

Dr Naglaa Hassan is assistant Professor at Alexandria University/Egypt. hassan.naglaa@gmail.com

Haq, Arshia Fatima (Los Angeles/USA)

The Psychedelic Sama and the Sonic Ummah: from the Discostan dance floor to Sufi sama

Arshia Fatima Haq is an artist exploring the multiple personas she inhabits as a woman, Muslim, immigrant, citizen, insider and outsider. She is interested in themes of identity, displacement, rupture – the tension between personal narratives/nostalgias and collective historical memories, especially around the idea of “homeland”; constitution/disruption of the postcolonial self in a hyper-globalized diaspora; and questions of cultural authenticity and representation. Via social practice, video, sound, and performance, she works with archives, aesthetic production and feminist modes rooted in the Muslim world that have been marginalized both within conservative Islam and the "Western" imagination. Her most recent film work explores female embodiment and animism in rural Pakistan within Sufi trance sects. Her ongoing project Discostan - where the nightclub is reconfigured as a communal devotional gathering space queered for immigrants and diaspora populations of Muslim-majority states - originated as a means to reconnect on her own terms to a cultural and religious South Asian Islamic heritage she is estranged from. Haq's work has been featured at the Broad Museum, Toronto International Film Festival, MOMA New York, Hammer Museum, LAX Art, UC Irvine's Global Visions Program, Centre Georges Pompidou, and the Pacific Film Archive. Currently, she hosts and produces monthly radio shows on Dublab and NTS featuring contemporary, traditional, nostalgic and experimental music from across the SWANA region, and she recently released an album of Sufi field recordings from Pakistan on the Sublime Frequencies label.

Arshia Fatima Haq is an artist, filmmaker, writer, Dj, radio producer and host for DISCOSTAN at DubLab LA in Los Angeles/USA. arshia.haq@gmail.com

Herding, Maruta (Halle/Germany) (KEYNOTE)

Islamic Youth Culture in Western Europe – Developments of the Past Decade

Islam and youth culture are not often being thought together, neither in everyday life nor in academia. Especially in the European context, young German, French or British Muslims are assumed to live a life entirely devoted to religion or to be secular and to consume European youth culture. In the 2000s,

however, a trend has emerged that combines Western forms of pop culture with Islamic elements, e.g. religious hip-hop, sportswear with Islamic slogans or media catering particularly for a “cool” religious Muslim youth. In the music sector, for example, rappers express their love towards Allah and the Prophet Mohammed or discuss relations between Muslims and non-Muslims. Islamic youth culture as a form of religiously permissible fun and of youth-compatible worship is actively engaged in shaping the future of Islam in Europe and of Muslim/non-Muslim relations. The basis for this paper is my book “Inventing the Muslim Cool: Islamic Youth Culture in Western Europe” (transcript 2013), for which research was conducted in Germany, France and the UK from 2008 to 2011. The qualitative ethnographic research comprised a vast collection of youth cultural artefacts, participant observations and in-depth interviews with producers of Islamic youth culture, which lead to a typology of motivations, shedding light on the question why young people develop such a culture. This paper will present the findings from this research project, focusing on examples from the music scene, but will also touch on the question in what way they still adequately describe today’s situation (7-10 years on) and what developments have taken place since. It would be very fruitful to discuss the latter part intensively with the fellow participants of the workshop.

Dr Maruta Herding is a Cultural Anthropologist who works with the Deutsches Jugendinstitut, Europe’s biggest research institute for youth culture. herding@dji.de

Johannsen, Igor (Marburg/Germany)

"Ours are the prayers that weave poetry through drum beats" - Islam, Race, and the Global Hip Hop Nation

The interconnections between Hip Hop and Islam are numerous and significant in many ways. In the historiography of the culture, the signifying system of “Islam” as well as normative assumptions derived from the interpretation of “Islam” is so central, that some speak of Islam as “Hip Hop’s official religion.” This, however, cannot be interpreted as the mere religious affiliation of artists that is mirrored in the cultural practices. Instead, the aesthetic and normative conventions of what was and is perceived as “Islam” are re-created and performed in a way that is concerned specifically with the socio-economic, political, and historical situation of the “Hip Hop generation,” i.e. the predominantly black and urban population in the USA born between 1965 and 1985. Embracing Islam is in this context charged with the reclaiming of a supposedly original identity that was stripped off those that were robbed from their ancestral continent to be subjugated as slaves in the colonies. Thus, the performative practices of “Islam” in hip hop bear the qualities of empowerment and self-affirmation in a generally hostile environment. Aesthetics, cultural conventions, and normative assumptions that are embedded in the configuration of Hip Hop’s practices are, hence, informed by the specifically Afro-American imagination of a lost identity and its reclamation. Through outlining the diverse forms in which “Islamic” significations and credentials are re-created in hip hop the aim of this presentation will consist of exemplifying the thrust of these re-creations on the aesthetic imaginations and normative assumptions of Hip Hop globally. Additionally, in acknowledging the local as a central feature of Hip Hop culture I will delineate forms of syncretic re-appropriation of “Islam” in the Arab Hip Hop communities in the Middle East and beyond. Conclusively, I argue for a broad and principally cultural understanding of “the religious” in popular culture.

Igor Johannsen, M.A., is a research fellow in the research network “Re-Configurations: History, Remembrance and Transformation Processes in the Middle East and North Africa” at the Center for Near and Middle Eastern Studies (CNMS) at the University of Marburg, Germany. He received his Magister Artium in Islamic Studies, History and Political Science from the University of Hamburg in

2011 and is a PhD candidate at the department for Arabic Language and Culture at the CNMS. His main fields of interest are Hip Hop culture, cultural theory, Arabic history and philosophy, and the political geography of the Middle East and Islam. johannsi@staff.uni-marburg.de

Jost, Christofer (Freiburg/Germany)

Transdisciplinary Analysis of Popular Music – Tasks, Concepts, Methods

To the same extent that popular music had once challenged society, especially adult bourgeois society, it challenged science in its epistemological foundations. Entire schools of thought have left their mark on the task of analyzing popular music, as evidenced by the proponents of cultural studies, who on the one hand are credited with having established an academic debate on popular music, but on the other contributed to a narrowed analytical perspective that is targeted at the everyday life perception and appropriation of music. As far as the analysis of musical objects is concerned, musicology initially offered no help. Especially in German-speaking countries, music aesthetics and music analysis were linked to the artwork, which led to the assumption that pop songs may be ‘objectively’ evaluated on the basis of the analysis of traditional parameters such as form, harmony or rhythm. In addition, the analytic efforts on both sides merged in a meta-problem, if you like, namely the splitting of popular music studies into a culture / society-centered and a music-centered branch of research, including the mutual skepticism about the theories and methods of the counterpart. For some time now, the sensibility of being caught between two stools has grown; accordingly, research activities are increasingly pushing to overcome discipline-related limits of cognition. Transdisciplinary research seems particularly suitable for this, because it demands a change in competence profiles in the individual disciplines themselves. As Mittelstraß points out, transdisciplinary research is able to fulfill the transdisciplinary expectations of the lifeworld itself. Ultimately, therefore, it seeks to match the ever-changing needs of the lifeworld with the possibilities of scientific reflection. The paper will outline the general tasks that are connected with the idea of analyzing popular music from a transdisciplinary perspective, discuss theoretical key concepts (such as sound, performance or audio-vision) and introduce analytical methods, with the latter mainly referring to media analytic approaches.

i: See Mittelstraß, Jürgen (1998): *Die Häuser des Wissens. Wissenschaftstheoretische Studien*. Frankfurt/M, pp. 45– 46.

PD Dr Christofer Jost is a research fellow at the Center for Popular Culture and Music of the Albert-Ludwigs-Universität Freiburg and a lecturer (*Privatdozent*) at the Department of Media Studies at the University of Basel. In 2008, he received his doctorate in music education from the University of Mainz. In 2011, he completed his habilitation in media studies at the University of Basel. In 2013, he represented a chair of media and communication studies at the University of Mannheim. His main areas of research and teaching are: popular music, digital media and music, audiovisual media cultures, performance studies and qualitative social research. christofer.jost@zpkm.uni-freiburg.de

Kibria, Shahwar (New Delhi/India)

Aural Cultures of Islam and Post-Digital Popular Culture

Analysis of Islamic spiritual traditions and popular forms of Muslim devotional life is indicative of how art becomes an expression of faith operating on the concept of *Ihsan*—practice of all things beautiful; and—*Ishq/Love*, as the methodology of attaining this state of beauty—coupled as the core principle of Sufism in South Asia and beyond. Sufism represents the essential core of Islam and an all-embracing concept of *ishq/love* which links a seeker to the sought, the lover to the Beloved and the Qawwali becomes the celebratory core of this Sufi practice. The Qawwali, as part of the more traditional *Mehfil-e-Sama*, is a Chishtia Sufi practice to honour and invoke the glory of a *pir* (saint). The Qawwali of the

khanqahs (Sufi hospices) has been hitherto subsumed into and popularized through international and post-digital music cultures, with Ustad Nusrat Fateh Ali Khan (NFAK) inaugurating the Sufi Qawwali to international musicality and Rohail Hyatt reinventing the sound of the Qawwali in a live digital music recording set up in Coke Studio Pakistan. Between Ustad NFAK and Rohail Hyatt—between the analog and the digital—the Qawwali has undergone tremendous reconfigurations while being rooted in the decided territory of spirituality, affect and ecstasy. The multiple contexts for the hyper-proliferation of the musicality of Islam in the rhizomatic digital cultures of the present inform the core of my intellectual enquiry in the paper. In a broader contemporaneity of the global condemnation of the Muslim as the “other”; and perpetuations of an inter-religious binary between the “good Muslim” and the “bad Muslim” i.e between Sufism and Islam “proper”, I am keen in analyzing the hyper-visibility of an Islamic soundscape and the Sufi sonic regime evident in but not limited to the Sufi Qawwalis of Coke Studio Pakistan, the inspired musicality of A.R.Rahman, the Jewish Qawwalis of Israeli musician Shye Ben Tzur, the Arabic melodies of Coke Studio Bel Arabi (Middle East), and the Palestinian *Oud* and *Dabke* music of Le Trio Joubran as exemplary of the interaction between Islam and a post-digital global popular culture through music and sound.

Shahwar Kibria is a PhD candidate at Jawaharlal Nehru University New Delhi/India. shahwarkibria@gmail.com

Kitzler, Gisela (Vienna/Austria)

ʔilli biyihibb rabbina yirfaʕ ʔidu fōʔ! „Anyone who loves our Lord, put your hands up!“: Religious motifs in popular urban Egyptian music: the case of *mahragānāt*-lyrics.

Mahragānāt music has become an omnipresent sound in Cairo and an integral part of Egyptian youth culture during the last decade. It has developed from the older *šafbi* music as a musical genre primarily played at street weddings, heavily relying on electronic elements. Performed entirely in Egyptian Colloquial Arabic, *mahragānāt* is enormously popular amongst Egyptian youth, especially those from working-class backgrounds. This kind of music is not usually associated with religious topics, rather, it is considered to be deeply profane, trivial and depraved by those who reject it. It faces harsh criticism by cultural elites which depict it as destructive to Egyptian society, morals and values. This critique extends to any allusion to religion in this musical genre associated with low-prestige contexts of music, dancing, drugs and nightclubs. However, since *mahragānāt* has become an integral part of young people’s realities in Egypt, songs take up a wide variety of topics faced in their daily lives, including religious practice and faith. In *mahragānāt* songs, religion rarely figures as the main topic of a song, however, it frequently appears amongst a variety of different topics, naturally integrating faith in the performer’s perception of the world and the language they use. Religious topics in *mahragānāt* songs primarily touch upon popular beliefs such as *ḥasad*, the evil eye/eny, as well as local saints and religious practice within Egyptian youth’s realities. Another strand is the ridiculization of a perceived over-pious approach to religion, however, without questioning religion as such. This paper aims at presenting recurring religious motifs in *mahragānāt* songs, as well as highlighting two famous *mahragānāt* songs in which religion features prominently. I will show how Egyptian youth effortlessly negotiate relevant conceptions of religion within *mahragānāt* songs.

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Black Islam: Countercultural Civic Religion, its Presence in Hip-Hop, and its Return to Informing “Muslim Cool”

Building from Su’ad Abdul Khabeer’s seminal 2016 monograph, *Muslim Cool*, which explores how Muslim-ness in Hip-Hop shapes Muslim aesthetics in the United States, my paper demonstrates how segments of this phenomenon has been performed by musicians that are not Muslims. By performing a socio-political exegesis on a sampling of lyrics by rappers Kanye West and Lauryn Hill, neither of whom claims to be Muslim, I show that Hip-Hop expressions of religiosity sway between religions, especially Christianity and Islam. This peculiarity is apparent when Kanye West claims to have “the Fruit of Islam playing in the churches,” when Lauryn Hill reminds her listeners not to “forget about the *din*, *Sirat al-Mustaqeem*,” and even when Jay-Z and Beyoncé decided to name their child Rumi. Black Islam’s lasting legacy of social justice has indubitably inserted itself into the cultural cache of symbols which Black artists of any religion can evoke. This phenomenon is best understood through contextualizing Black Islam’s immense legacy as extending well beyond itself and constituting a black countercultural civil religion that offers Black US Americans of any faith an alternative to the American civil religion. This is also informed by Åke Hultrantz’s concept of *configurations of belief* which maintains that groups and individuals rarely, if ever, adhere to religious beliefs systemically, but rather the contradictions which etically appear mutually exclusive are actually emically reconciled by adhering to one non-contradictory set of beliefs in one context and another set in a different context. These musical professions of the Black Islam civil religion then return to influence young Muslims by informing their source of cool by offering alternative aesthetics and social ethics which affirm their diverse global Muslim identities – a process which Khabeer has already revealed, albeit without considering how this process is participated in by “non-Muslim” observers of a possible Black Islamic civil religion.

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Kamaludeen Bin Mohamed Nasir (Singapore) KEYNOTE

Globalized Muslim Youth: Piety and Popular Culture in a Digital Age

Young Muslims consume various derivatives of global culture to make sense of their place in this world, recognizing that their aspirations and predicaments are not merely personal troubles. In studying Islam and Muslims around the world, one needs to realise that the nodes of influence in the modern world are increasingly proliferated. The configurations and relationships of power in the globalization of culture are shifting. Gone are the days where Muslims all over the world, by and large, look to the Middle East as a source of authentic Islam. Hence, in comparing young Muslims, this talk will locate the dilemmas of the Muslim youth squarely within a transnational perspective. Provincializing the Middle East and taking on comparative angle enable us to challenge the notion of center-periphery relationships in the religious marketplace. Only then can the complexities of globalization, nation-state, religion, and youth culture be appreciated in all its nuances.

I demonstrate how young Muslims employ a globalized identity as a strategy to circumnavigate local constraints. This is reflected in their musical choices, use of language, Islamic performativity, and consumption patterns. This strategy leads to a rereading of Islam as the younger generation contests the conventional wisdoms of the preceding generation of Muslims and their interpretations of the religion. In the grand scheme of things, one might be misled to think that this culminates in a world of dichotomies and binaries. The reality cannot be further from this. There is liberalism in today’s pietization movements and conservatism in embracing the secular lifestyle. Nowhere is this more obvious than in the domain of popular culture.

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Performing Hybrid Identities through Rap Music. A Case Study of two Western Swiss Muslim Rappers

Since the early 1980's, rap music and culture have been mainly used by youth in the USA first and then on an international level, as tools for social, cultural and political dissent and contestation of the established social order. As rap has become a global phenomenon, European-born Muslims (with an immigrant background) have also resorted to this musical expression using various repertoires: (a) the denouncing repertoire linked to adolescence and (b) the inclusive repertoire, which is a stage of maturity linked to adulthood. Regarding the evolution of rap music and culture, the case study of Switzerland is quite complex and unique, as there are various regional contexts and languages. The Swiss rap scene is very lively. However, when it comes to Swiss Muslim rap, the stage seems to be rather confidential or even invisible. There might be Swiss Muslim individuals who rap on Muslim issues, but they are not known to this author. Therefore, finding two Swiss Muslim artists who rap in Western Switzerland (French-speaking) has been a challenge for this author. Furthermore, the difficulty is that these two Western Swiss Muslim artists do not always perform "Muslim rap", as do most European Muslim rappers. This ethnography of two Western Swiss Muslim rappers will look at two important issues: Their daily experiences, representations and practices narrated through rap music and their transition from adolescence to adulthood, i.e the various articulations with both their private sphere and the Swiss public sphere. The transition to adulthood and the way they handle normative and exclusionary discourses from the Swiss public sphere, i.e how they express themselves as Swiss Muslim individuals through rap music and assert various belongings (religious, citizenship, etc.)

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The Lahooti Music Festival: Sufi Music, Pluralist Expressive Identity and Youth Culture in Sindh, Pakistan

Nadeem Karkabi's seminal essay (2018) presents the Palestinian bands and their performance of cosmopolitan aesthetics and borderless humanity. In my interdisciplinary research work, I investigate the pluralist and progressive expressive identity of Sufi music and art in the formation of counter-narrative and youth popular culture in Sindh, Pakistan. Drawing on the analytical ideas of argumentative tradition (Amartya Sen, 2005), performance as politics (Diana Taylor, 2003, 2016) and public sphere and Muslim identities (Eickelman and Salvatore, 2002) and expressive manifestations of diversity (Lundberg, Malm and Ronström, 2003) and new works of imagination (Appadurai, 1996) I analyse the contemporary cultural production and pluralist expressive identity of Sufi performance and representation in Sindh, Pakistan. In my work, I investigate the case study of The Sketches Sufi pop music band, youth culture and expression of alternative voice to reclaim the plural public space in the context of rise of religious extremism and radicalism in Pakistan. I examine the annual mega Lahooti Music Festival in Hyderabad Sindh organised by Saif Samejo as an event of the performance of counter-culture politics, argumentative tradition, expression of diversity and plural Muslim youth identity and a transnational meeting point for the creative culture. Since last three years, the Lahooti music festival in Hyderabad which invites local, national and international artists, musicians, poets, dancers and intellectual discussants is transformed into a creative cultural space and instrument to attract and mobilise the youth in the formation of plural public discourse. I argue that the Sketches Sufi band and

Lahooti music festival contributes to the creation of critical and progressive public youth culture with powerful agentic capacity to mediate the visions of cosmopolitan pluralism and countering the militant and extremist tendencies.

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Performing Islamic Solidarity: the Ummah as a Social Imaginary in Music and Charity Concerts for Palestine in Indonesia

This paper aims to investigate the formation of an Islamic collective identity in Indonesia through Indonesian music for and about the Palestinian liberation struggle. Besides studying the songs and the context of their production I also look at how the music is used at charity concerts for Palestine. These practices of popular culture illustrate how Palestine has become a symbolic resource for Islamic solidarity movements in the country. More broadly, I research how the charity concerts function as quintessential sites for imagining the *ummah*, the global Muslim community. At the charity concerts the *ummah* as a social imaginary is discursively produced, performed and embodied in various ways, for instance through rhetorical speeches, lyrics of *jihadi* songs, iconic imagery of the Al-Aqsa mosque and religious or political slogans. My focus in this study is two-fold: through a textual analysis I examine the narratives that are produced in the songs and performances as well as the use of symbolism in these discursive practices. Approaching these events as 'texts', it becomes evident that they are composed of various symbols and signs, which as a totality create a particular body of meanings that equates the Israeli-Palestinian conflict with a struggle of the global *ummah*. I then show how this musical scene is connected to Islamic political movements and activist networks in which it is rooted. I also look at how several Indonesian celebrities, some of whom used to be mainstream pop singers, have appropriated the theme of Palestine to represent themselves as pious Muslims. Palestine has thus been turned into a commodified icon through its utilization by cultural actors in Indonesia. Understanding these processes of representation in the context of the charity concerts will shed light on how this intersection of popular culture and politics contributes to collective identity formation and a sense of belonging to a global imagined community.

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'Muslim Flow': Hip Hop Culture in Morocco

Since its first emergence as a musical genre in Morocco in the mid-nineties, Hip Hop has successfully shaped Moroccan youth culture, identities, lifestyles, language, fashion, as well as their political positions. However, though research about hip hop in Morocco is growing in interest, it is still limited in scope. The few studies available about the Hip Hop movement in Morocco look at the current flourishing artistic scene through the perspective of culture and identity politics. But, despite the importance of the cultural claims made through Hip Hop, it is far from being simply about culture. Rather, it is grounded in the reality of life in slums and poor neighborhoods and its accompanying marginality and oppression. My paper probes into the controversies of Moroccan Hip Hop culture, and attempts to demonstrate and critically assess the ways Hip hop has been appropriated and transformed by young Moroccan artists as a subversive and empowering musical genre for voicing their discontent and their aspirations, creating a space for action, and setting up some of the frames for the current social and political revolts. I explore how Hip Hop culture, specifically, Rap, is used as a strategy of resistance to challenge social disenfranchisement and political oppression while celebrating the richness of Moroccan culture. I also aim to uncover the way the rise of Hip Hop has secularized the public sphere in Morocco and thrown into relief the triumph of modernity in this Muslim country. I will also dwell on the issues and the challenges that face both female and male hip-hoppers within the Islamic Moroccan context. The theoretical framework of my paper accommodates a variety of current cultural theoretical and sociolinguistic perspectives.

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Sagir, Fatma (Convenor)

"Wrap my Hijab!" Music and Muslim Female Embodiments of Cool in Digital Culture

When rap artist Mona Haydar's music video appeared 2017 the Internet 'broke'. However, as the 'Internet' tend to forget, this had happened before:

In 2014 an all-female cast with the swagger of *Urban Cool*, moving along the sound of Jay-Z's *Somewhere in America* had caused a heated debate, much provocation and controversy about the behaviour of Muslim women in public. The *Mipster* (Muslim+Hipster) movement was born. Criticism targeted also the choice of music. Hiphop. The women's 'Muslimness' and 'modesty' were doubted.

A few years later, one can see that the debate over the public presence of the Muslim female body and voice continues. In my paper I seek to shed light onto the use of Hiphop music in videos produced by young Muslim musicians and Modest Fashion Bloggers. I am interested in bodily practices of these female bloggers as much as I look into their choice of music for their fashion, lifestyle and make-up videos. Hiphop as the sound of contemporary *Cool* dominates. My main focus is here to explore the obvious contradiction between a Muslim women in faith-based dressing against a background sound of hiphop. fatma.sagir@kaee.uni-freiburg.de

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