


Canadian Centre for Ethnomusicology,
University of Alberta in collaboration with
the Association for the Study of Ginans

present an International Conference

Sounds and Spaces of Muslim Piety

Tradition and Transformation



Convocation Hall - Arts Building,
University of Alberta,
Edmonton, Alberta, Canada

Friday April 29th to Sunday May 1st, 2011

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Welcome from the Canadian Centre for Ethnomusicology, University of Alberta

Welcome to a unique conference that reaches out across countries and continents to explore sounds and spaces of Muslim piety. We started from a core planning team of five renowned scholars at the University of Alberta. Michael Frishkopf, Federico Spinetti, Earle Waugh, Ibrahim Abu-Rabi and myself bring together various ideas inspired from Ethnomusicology and Islamic Studies to Muslim cultures in North Africa and the Middle East, Central and South Asia, Europe and North America. The conference has invited outstanding colleagues from US and Canada, France and the UK, Egypt and Tajikistan, and India and Pakistan who will enrich this vision with their research.

What makes this conference a truly unique milestone is the University-Community partnership between the University of Alberta and the London-based Association for the Study of Ginans - the spiritual literature of the Ismaili community and its recitational practice worldwide. From the start of Karim Gillani's graduate program in Ginan studies, the Canadian Centre for Ethnomusicology has been building a knowledge base and archival collection of Ginan, enhancing the Centre's existing devotional sound collection for the study and teaching of these traditions in our academic programs. We are deeply grateful to the Association for the Study of Ginans for sharing our interest in preserving the precious oral heritage of Ginan recitation and building a sound archive to support Ginan studies.

The conference became a reality thanks to equal support from ASG and from the U of A through the Office of the Provost and the folkwaysAlive! Initiative, as well as the Faculty of Arts, the Department of Music, and the Chester Ronning Centre for the Study of Religion and Public Life. Special thanks go to Provost Carl Amrhein and folkwaysAlive director Ric Johnson, as well as Dean of Arts Lesley Cormack, Chair of Music David Gramit, and to David Goa, Director of the Chester Ronning Centre, Augustana Campus.

Our collaboration with ASG has been inspiring, thanks to many dedicated volunteers on both sides of the ocean. We thank them all, especially Project Leaders Dolly Bandali and Karim Gillani and their core committee, Islamshah Rahemtulla, Zahir Virani, and of course Pyarali Jiwa, who provided wise council as well as untiring attention to all aspects of the project. On the university side, the department of music provided great support, especially Olga Franzoi, Megan Dart, and Tim Khaner. Most of all thanks go to Karim Gillani's enormous contribution as the central pivot of the project who took care of both university and community sides of the conference with untiring energy and competence.

Finally we thank all our colleagues, both speakers and performers, including special visitors Shaykh al-Asee, Tauq Karmali, and Lark Clark for enhancing the Sounds of Muslim Devotion concert.

The last word of thanks goes to our audience. Please participate and enjoy!

Regula Burckhardt Qureshi

Director

Canadian Centre for Ethnomusicology

Welcome from the Association for the Study of Ginans

It gives me great pleasure as Chairman of the Association for the Study of Ginans to welcome all of you from across the world to this unique International conference entitled Sounds and Spaces of Muslim Piety: Tradition and Transformation.

I take this opportunity to thank Professor Regula Burckhardt Qureshi for her vision and untiring support, and the University of Alberta's Canadian Centre for Ethnomusicology for jointly organizing this conference which to my knowledge is the first outreach program to present devotional expressions from the various traditions of the Muslim Ummah in Canada.

I would like to thank all the eminent scholars, both local and international, for taking the time to share their work at the conference. Their contribution is much appreciated, and I am sure that their knowledge and insights will add to our understanding of this vast and valuable field.

Organising an International conference of this magnitude is an immensely challenging task for the organisers as well as the participants, particularly when it is done on a largely voluntary basis. We would therefore like to acknowledge the tremendous amount of work done by many, many individuals to enable this conference to take place.

In particular, I would like to convey our sincere thanks and congratulations to the joint Project leaders Karim Gillani and Dolly Bandali and their core team members, the University of Alberta, members of the Association and the volunteers for their efforts, hard work and dedication to make this conference a success. Special mention must be made of my colleagues Islamshah Rahemtulla whose experience and dedication have made the Association's contribution to the conference particularly useful; and of Zahir Virani for his continuing IT support.

The Association began as a study group and has been instrumental in organizing various conferences on Ginans mainly in collaboration with other academic institutions. Further information about the Association is given elsewhere in this brochure and is available on the website <http://www.ginans.org>

We wish all the participants to the conference a big welcome and thank you for your support.

Pyarali Jiwa

Chairperson

Association for the Study of Ginans

The Canadian Centre for Ethnomusicology, University of Alberta

The Canadian Centre for Ethnomusicology is an archive and a research resource that houses a collection of more than 4000 titles in audio and video recordings from local and international communities, as well as a diverse instrument collection. In addition to the instruments and recordings, the Centre offers access to research findings and written documentation. These collections are catalogued on our database (called MULTI-MIMSY) that allows easy access by key word search. All of our recordings can be listened to on-site at our media listening stations. These recordings cannot be borrowed, but, when permitted by the contributors, copies can be dubbed for the cost of the materials.

The Centre provides a resource for those seeking to understand how people use music to connect, express, and create community and identity, and is of value to students and faculty in the social sciences, humanities, education, and fine arts.

As a research facility, the Centre continues to investigate, collect, document, and preserve a comprehensive sampling of the music as well as ideas of value, utility, function, and expression among diverse communities and individuals as they are articulated and lived through and around music making. This documentation will become part of the growing collection of the Canadian Centre for Ethnomusicology, thereby becoming available for analysis and dialogue through the established channels of scholarly discourse as well as through programmes and events presented to the larger community under the auspices of the Centre. Another aspect of the Centre's work is to transcend the immediate product of data and analysis in order to access how groups and communities represent themselves to both themselves and to other groups and communities or to the "larger society". Assuming culturally appropriate perspectives through participation and partnership, the aim is to understand how culturally conditioned modes of perception, thought, and communication are transmitted both through music and in the social context in which the music is cultivated.

Association for the Study of Ginans

The aims and objectives of the Association are to promote, study, research, publish and create awareness of the Ginans.

The Ginan Study group during its short existence has been involved in five International Conferences.

The first conference was organised by Mr A Rahmatoullah of the Society of Ismaili Studies with co-sponsorship of the Ecole Pratique des Hautes Etudes (Sorbonne) and the North Gujarat University (Patan) at the French Riviera in April 2002; followed by the second in collaboration with and at the location of the University of Saurashtra Rajkot India in November 2004; and the third entitled 'Devotional Expressions of South Asian Muslims' organised by The Institute of Ismaili Studies at the Ismaili Centre London in November 2006; the fourth was held at London in June 2007 when the Association for the Study of Ginans was formally established, and the last one was held at London in October 2009.

The next conference that the Association is co-sponsoring will be hosted by the Canadian Centre for Ethnomusicology at the University of Alberta, Edmonton and is entitled "Sounds and Spaces of Muslim Piety - Tradition and Transformation" and will be held on Friday 29 April, Saturday 30 April and Sunday 1 May 2011.

Association's Annual General Meeting and Conference will be held in London on Saturday 29 October and Sunday 30 October 2011.

Conference Introduction:

Muslims across the world have given sonic shape to spiritual words. From spoken declamation to melodic chant, devotional repertoires expressing Muslim piety are abundant in their continuity and vitality. They are anchored in the sonic-oral articulation of the divine Quranic messages through its chanted recitation across Muslim communities as well as in the local traditions of spiritual poetry. Their melodic shape may vary, but the words are uncompromisingly uniform. However, sounding the word is both universal and particular. Human diversity in language and culture has for centuries found expression in sonic form, articulating faith and piety in relation to a plurality of local, historical, and social identities. These expressions of particular groups and individuals are grounded in practices that have deep spiritual roots, aesthetic effects, and a powerful impact on faith.

Muslim sonic diversity is also linked to diversity of place and to the particularity of spaces where sounds are produced and heard. Designated spaces of performance are integral to the experience of sound and its spiritual message, and built space concretizes Muslim collectivities and their expressions. Al Ghazali's tripartite tenet for spiritual listening (appropriate place, time and participants) is therefore relevant to all sonic expressions of Muslim piety. Piety is here used broadly in the sense of devotion and reverence; the term is also meant to include the personal spirituality or human response to the divine message.

Devotional repertoires of Muslim piety are abundant across the world. This conference is designed to encompass and further expand the breadth of ethnomusicological research produced at the University of Alberta (South Asia, Central Asia, Middle East, West Africa, and North America). We propose to explore and celebrate these practices by focusing on their place in the lives of Muslim individuals and communities/congregations, their sonic identities, the relationship between the spiritual words and their musical setting. What is the effect of these sounds, in providing acoustic reach (volume) across space, transmitting sonic beauty, in creating a shared experience of piety and of communication with the transcendent, as in the sounding of the divine name. And what is the role of built space--shrine, mosque, imambarah, jamatkhana--both as a location for sonic expression, and as an embodiment of piety itself?

Shared by all Muslims, the sounded words of the Qur'an stand out as a powerful expression of divine blessing in Muslim life, providing comfort in death, celebrating births and opening important gathering. What is the expressive quality of Quranic recitation that moves even those who may not understand the language? The impact of this unique sonic experience needs to be explored.

Sufi communities and other mystical traditions contain perhaps the most extensive discourse about the spiritual and emotional dimension of Muslim religiosity. Particularly widespread and well known are the repertoires and literatures of Sufism grounded in spiritual poetry of Arabic and Persian provenance, and located in spaces associated with the spiritual influence of the lives and impact of spiritual leaders, particularly founding figures who are linked to the spread of Muslim communities in the medieval to early modern era of Islam.

An instance of such spiritual leadership, literatures, and recitational practices is found in the historically grounded practice of *Ginans*, the central hymnody of Ismaili spiritual life and its vitality of practice.

The new era of sound recordings and Internet has resulted in an increasing spread and worldwide access to these spiritual literatures in sonic performance. But dispersals and migration, especially to the West, are also posing new challenges of language and textual retention, and of continuity of trained reciters and their repertoires. Migration also results in challenges to finding places of worship. On the other hand, the diaspora situation sees Muslims of diverse backgrounds coming together, and migration even opens spaces for creativity to finding new ways to teach and reach new generations of Muslim community members.

The Association for the Study of *Ginans* is co-sponsoring this Conference. The organization of the conference will reflect the collaboration between university and community. It will present scholarship and also performance, above all, a concert highlighting a rich variety of Islamic hymns from across South, Central, and West Asia, Middle East, and North and West Africa. The joint organizing committee includes University of Alberta scholars, and representatives of the Association for the Study of *Ginans* in London as well as members of the local Ismaili community.

The University of Alberta will present a core of scholarly work on a range of Muslim sonic practices, with perspectives ranging from literary and musical repertoires to their performance and to their spatial and architectural contexts located in diverse regions and built environments.

The overall goal is to investigate as well as celebrate the richness and diversity of sounds and spaces of Muslim Piety through performances, culminating in a concert by community performers and university of Alberta ensembles. We aim to create a verbal and musical dialogue between communities of both practice and scholarship so as to explore, compare, understand, and support Muslim devotional traditions and their creative transformations in today's world of global interfacing.

Papers will be presented by scholars as well as community experts along with contributions by internationally renowned keynote speakers. This is a University-Community collaboration situating the exploration of this central Ismaili literature of devotion within the wider horizon of Muslim devotional genres across regions, from India and Central Asia to the Middle East as well as North and West Africa and Canada. The conferences will also include shared performances, both in between sessions and in a gala concert for celebrating the plurality of devotional voices of Muslim piety, especially in Canada. A *Imn* on *Zurkhane* of Iran will be shown, and the conference will feature a unique display of an early international collection of Muslim sonic expressions from the University of Alberta's unique collection of Folkways Records.

THEMES:

1. Poetics and aesthetic of devotional recitation. Quranic recitation.
2. Language and poetry, literary landscape of devotional genres. Poetics of devotional content, how are poetic genres enhanced by sonic/ musical recitation?
3. Music and musical instruments, role of musical sound, Muslim discourses on instruments, acceptability in each community.
4. Sounds and Ritual: Places of spiritual recitation in specific religious contexts (e.g. Maulid, Shia Majlis), and role of the performers in relation to spiritual guidance of the ritual. What meanings do sonic rituals create?
5. Healing quality of Qur'an recitation (e.g. Ayat al-Karima), effect of tranquility, introspection, also of other spiritual recitation.
6. Historical background of recitation, its contexts and meanings. Oral histories, practice of recitation as a means of transmitting and preserving sacred texts.
7. Training and transmission, comparison with how Sheikhs teach and how Sufi chant, and how Ginan gets transmitted to the new generations.
8. Personal Expression: How is recitation of spiritual literature and its ethical and moral instructiveness grounded in individual piety and in everyday life.
9. Space and place: architecture, built environments (e.g. Mosque, Zawiah, Imambargah, Jamatkhana) as a shared sonic environment for spiritual engagement and as a built embodiment of piety (architecture).
10. Media and mediation through recordings, Internet. Impact of globalization and global media.

Conference Program

Friday April 29th 2011

- 08.00 Registration and Refreshments
- 09.00 Recitation of the Quran: Dr Dhari al-Asee (Kelowna, Canada)
- 09.05 Welcome from Dr Debra Pozega Osburn (Vice President, University Relations) Introduced by Prof Regula Burckhardt Qureshi (University of Alberta, Canada)
- 09.15 Housekeeping and Program

Presentation of the Research Papers

Moderator: Prof Ibrahim Abu-Rabi

- 09.20 Keynote Address by Prof Azim Nanji (Stanford University, USA) *A Fragile Heritage: Preserving the Devotional Voice in Contemporary Muslim Contexts*
- 10.05 Prof Amy Catlin-Jairazbhoy (UCLA, USA) *Performing Piety: Devotional Sung Poetry of Shi'a Imami Ismailis (Khojas) of South Asia*
- 10.35 Prof Earle H Waugh (University of Alberta, Canada) *Towards a Morphology of Space-Sound in Sufi Chanting*
- 11.05 *** break ***
- 11.35 Prof F. 'Nalini' Delvoye (EPHE, France) *Lyrics of Devotional Inspiration in Performance: Spiritual and/or Aesthetic Appreciation?*
- 12.05 Mr Pyarali Jiwa (London, UK) *Preservation of Ginanic literature electronically*
- 12.35 Musical interlude: Madadali Dhanani (Edmonton, Alberta)
- 12.40 *** Lunch break ***
- 14.00 Poetry recital

Conference Program**Friday April 29th 2011**

Moderator: Prof Regula Qureshi

- 14.05 Keynote Address by Prof Dwight Reynolds (UCSB, USA)
The Wandering Muwashshah – a Song of Many Guises
- 14.50 Mr Rizwan Mawani (Toronto, Canada) Inheriting the Prophet's Legacy: Space, Sound and the Spiritual Guide amongst Contemporary Muslim Communities
- 15.20 Panel discussion: Contemporary Islamic Perspectives on Spirituality, Chanting, and Sacred Place
- Prof Ibrahim Abu-Rabi (University of Alberta, Canada)
- Panel Chair
Spirituality and Multiculturalism in the Contemporary Muslim World: *The Case of Indonesia*
- Dr Usama al-Atar (University of Alberta, Canada)
Spirituality, Quranic Recitation, and Piety in Contemporary Shiite Iraq
- Ms May Naguib (University of Alberta, Canada)
Spirituality and sound in contemporary Egypt
- Dr Dhari al-Asee (Kelowna, Canada)
Spirituality and Chanting: The Sunni dimension
- 16.20 Vote of thanks
- Khuda Ha z
- 19.30 Banquet Dinner for Invited Guests

Conference Program**Saturday April 30th 2011**

- 08.00 Registration and Refreshments
- 09.00 Welcome from Prof Lesley Cormack
(Dean of Arts, University of Alberta) Introduced by Prof. Michael Frishkopf (CCE, University of Alberta)
- 09.05 Housekeeping and Program
- 09.10 Venti - Saahebbi tu more man bhaave: Iram Sawani
(Edmonton, Canada)
- Presentation of the Research Papers**
- Moderator: Prof Michael Frishkopf
- 09.15 Keynote Address by Dr. Kristina Nelson (Cairo, Egypt)
Is the Medium the Message?
- 10.00 Prof Anthony Welch (University of Victoria, Canada)
A Place of Learning and Music in Medieval Delhi
- 10.30 Prof Balvant S. Jani (Saurashtra University, Rajkot, India)
Comparative Analysis of Satpanth Ismaili Ginans and Gujarati Bhajans of the Gujarati Bhakti Tradition
- 11.00 *** break ***
- 11.30 Dr Hyder Alidina (Karachi, Pakistan)
Sonic Archaeology of Ginan Music - Demonstration of Different Layers Evoking Sentiments
- 12.00 Prof Michel Boivin (EHESS-CNRS, Paris, France)
Ginans and the Su Culture of Sindh
- 12.30 Musical interlude: Patrick Smith (Edmonton, Alberta)
- 12.35 *** Lunch break ***
- 13.55 Poetry recital: Aly Sunderji (Vancouver, Canada)
- Moderator: Prof Federico Spinetti
- 14.00 Prof Regula Burckhardt Qureshi (University of Alberta)
Spiritual Sounds and Ritual Spaces of Qawwali: Tradition and the Challenge of Migration
- 14.30 Dr Otambek Mastibekov (Aga Khan University-ISMC, London, UK) A Journey of Faith through Music: How Qasida Became a Sole Source for Teaching Religion in Badakhshan
- 15:00 Mr. Aleem Karrmali (Institute of Ismaili Studies, Alumni)
Transmission: A Portrait of an Ismaili Muslim Family in Tajik Badakhshan (Film 2010)
- 15.30 Ms Ameera Nimjee (University of Toronto, Canada)
Exploring Sounds of Ginan in the Contemporary Canadian Context
- 16.00 Vote of thanks
- Khuda Ha z
- 19.30 Concert: Sounds and Expressions of Muslim Devotion

Conference Program

Sunday May 1st 2011

- 08.00 Registration and Refreshments
- 09.00 Welcome from Prof David Gramit (Chair, Department of Music, University of Alberta, Canada) introduced by Prof Earle Waugh
- 09.05 Housekeeping and Program
- 09.10 Persian Qasida Khushamdeed: Jawad Yousu (Edmonton, Canada)

Presentation of the Research Papers and Film

Moderator: Prof Earle Waugh

- 09.15 Keynote Address by Prof Ali Asani (Harvard University, USA) From Qawwali to Su Rock: Tradition and Transformation of Muslim Devotional Literatures in South Asia
- 10.00 Prof Michael Frishkopf (University of Alberta) Venerating Cairo's Saints through Music and Monument: Islamic Reform, and the Architextual Colonization of the Lifeworld
- 10.30 Mr Karim Gillani (University of Alberta, Canada) Diversity within Tradition: Case Study of the Transmission of Ismaili Ginan
- 11:00 *** Refreshment Break ***
- 11:40 Prof Federico Spinetti (University of Alberta, Canada) Film: ZURKHANEH – The House of Strength, Music and Martial Arts of Iran
- 13.30 Open Discussion Prof
Regula Burckhardt Qureshi (University of Alberta)
Prof Ali Asani (Harvard University, USA)
Prof David Goa (University of Alberta) (Moderator)
- 14:00 Concluding Presentation with Dr Carl Amrhein (Provost) University of Alberta, Community Outreach and Collaboration
- 14.20 Vote of thanks
Mr Islamshah Rahemtulla, FCMA (Association for the Study of Ginans, London, UK)

Concert Program

Saturday April 30th 2011

Master of Ceremonies

Lark Clark

Welcome Address

Professor Regula Burckhardt Qureshi

Tilawat al-Qur'an

Sheikh Dr. Dhari Ibrahim Al-Asee

Naa't

Faisal Qaidri

Inshad Ensemble

Sheikh Dr Dhari Ibrahim Al-Asee (Vocal)
Dr. Michael Frishkopf (Keyboard & Nay)
Dr. Ashraf el-Assaly (Vocal & Oud)
Nadir Bellahmer (Violin)
Steven Byrne (Percussions)

Poetry Recitation

Farzana Arbabzada
Dr. Michael Frishkopf (Nay)

Intezaar-e-Murshid

Taufq Karmali (Vocal & Harmonium)
Amritpal Singh (Tabla)
Altaz Ibrahim (Keyboards)

Marthiya Poem

Ghazala Naqvi
Fatima Naqvi
Marryum Naqvi

Central Asian Ensemble

Barkatali Mohsin (Vocal & Rubab)
 Amritpal Singh (Tabla)
 Altaz Ibrahim (Keyboard)
 Tamiz Ibrahim (Percussions)

Central Asian Ensemble

Barkatali Mohsin (Vocal & Rubab)
 Amritpal Singh (Tabla)
 Altaz Ibrahim (Keyboard)
 Tamiz Ibrahim (Percussions)

Ginan Ensemble

Jaferali Surmawala (Vocal & Harmonium)
 Dr. Jamil Hirji (Vocal)
 Fatima Charania (Vocal)
 Khadija Alidina (Vocal)
 Allauddin Khalfan (Vocal)
 Shelina Velji (Vocal)
 Karim Bhoja (Vocal)
 Amritpal Singh (Tabla)
 Altaz Ibrahim (Keyboards)
 Brad Bowie (Guitar & Mandolin)
 Nadir Bellahmer (Violin)
 Tamiz Ibrahim (Percussions)

South Asian Su Ensemble

Karim Gillani (Vocal)
 Anis Umed Ali (Vocal)
 Ibrahim Williams (Vocal)
 Asif Kazani (Vocal)
 Mohsin Alidina (Vocal)
 Umer Farooq (Vocal)
 Swapmil Bhalerao (Vocal)
 Akbar Kanji (Keyboards & Harmonium)
 Nikhil Rao (Tabla)
 Patrick Smith (Cello)
 Matthew Knight (Rhythm Guitar)
 Steve Byrne (Percussions)
 Marina Zaini (Double Bass)

Dhikr

South Asian Su Ensemble & All

Vote of thanks

Mohamed Moledina
 Association for the Study of Ginans, UK

Khuda Ha z

What is.....

Dhikr or Zikr

means invocation or remembrance of God, widely practiced by Muslims across the world as part of their daily ritual ceremonies.

Ginan

The term 'ginan' derives from the Sanskrit word jñana meaning "knowledge" and "wisdom". Ginans were composed in several Indian languages (especially Gujarati, Hindi, Punjabi, Siraiki and Sindhi), varying in length from three up to a few hundred verses. The ginan literature was composed by Pirs and Sayyids, who came to Indian Subcontinent from Iran to spread the Ismaili da'wah (religious mission). Ginans have powerful imagery and symbolism drawn from the spiritual and cultural milieu of the Indian subcontinent.

Hamd

is a poem or song in praise of Allah. The word "hamd" comes from the Qur'an, its English translation is "Praise". Hamds are sung all over the Muslim world. A Qawwali performance usually includes at least one hamd, which is traditionally the first song in the performance.

Ka

is a classical form of Su poetry, mostly in Punjabi, Sindhi and Siraiki languages and originating from the Punjab and Sindh regions of the Indian subcontinent.

Manqabat

is a song in praise of the first Shia Imam Ali Ibn-e-Abi Talib and sometimes also used in the praise of other Su saints.

Marsiya

(also spelled Marthiya) is an elegiac poem written (especially in Persia and India) to commemorate the martyrdom and valour of Imam Hussein and his comrades of the Karbala. The word 'Marsiya' is derived from the Arabic word 'Risa', meaning a great tragedy or lamentation for a departed soul.

What is.....

Naat

is a poetry that specially praises Prophet Muhammad (pbuh). In the Muslim world people who recite Naat are known as Naat-Khua'an or Sana'a-Khua'an. In the Arabic language, Naat is usually referred as Madih (praise), or simply as Nasheed (poetry).

Qasida

(also spelled qasidah) Qasida literally means "intention" and the genre use as a petition to a patron. A qasida has a single presiding subject, logically developed and concluded. Among Ismailis, it is a genre of devotional recitation, written by various dais from Central Asia including famous dai Sayyedna Nasir-e-Khusraw.

Qawwali

Qawwali is the most well known form of Sufi music from Pakistan and India. Qawwali is a musical tradition that stretches back more than 700 years. Originally performed mainly at Sufi shrines or dargahs throughout South Asia, recently it has also gained mainstream popularity in Europe and North America.

Tilawat - al - Qur'an

means recitation of Holy Qur'an

Lark Clark: Concert Emcee



Lark Clark is a radio producer and music writer. She is the host of both World Spinning and Ballads & Bluenotes on the public radio network, CKUA (www.ckua.com). Her radio documentaries include Sonidos Latinos; Showers of Blessings - the Gospel Show; Dispatches From A Zulu Village; and Kushok-The Life of a Tibetan Child Monk.

Lark is a frequent contributor to the music magazine Penguin Eggs. Her latest listening trip took her to the hills of Baracoa in eastern Cuba.

Concert: Sounds and Expressions of Muslim Devotion

A concert highlighting sonic performances, recitations, and musical genres of various cultures and regions from Muslim traditions including Central Asia, Middle-East, Indo-Pakistan and North Africa. In keeping with the theme of the conference, "Tradition and Transformation," the program will incorporate the traditional origins and concepts including the way music have been always interwoven into the daily lives of the communities and cultures. The concert highlights include:

Inshad Ensemble:

Sheikh Dr. Dhari Ibrahim Al-Asee (voice), Dr. Ashraf El-Assaly (Voice and Oud), Dr. Michael Frishkopf (Nay and Keyboard), Steven Byrne (Percussion), Nadir Bellahmer (Violin).



Dr. Dhari Ibrahim Al-Asee

Sheikh Dr. Dhari Ibrahim Al-Asee was born in 1957 in the city of Baghdad, Iraq. He later went on to finish his doctorate (Ph.D) in Islamic Studies and Quranic Knowledge at the Islamic University of Baghdad. Dr. Al-Asee specializes in reciting the Quran and has been on multiple television and radio shows in Iraq. He has traveled extensively to many Islamic countries during the Holy month of Ramadan, reading Quran. Dr. Al-Asee also teaches Quranic Knowledge, having taught at the University of Baghdad and the University of Yemen.

His first visit to Canada was in 1993, where he later moved to Lac La Biche, Alberta, Canada in 1999. Currently he reside in Kelowna, BC.

<http://www.drdhariaasee.com/quranrecitation.htm>

Dr. Ashraf El-Assaly is a professional Engineer in the Oil and Gas sector and a former Professor of Civil Engineering at the University of Alberta. Born in Egypt, Dr. El-Assaly plays and composes music on keyboards, guitar, drums, and the fretless lute, called Oud.

Dr. Michael Frishkopf, Associate Professor in the Department of Music, is an ethnomusicologist specializing in musics of the Arab world, West Africa, and the Muslim world. He composes and performs primarily on keyboard, piano, and nay (reed flute).

Steven Byrne is a versatile multi-instrumentalist, specializing in world percussion, as well as guitar.

Nadir Bellahmer, born and raised in Edmonton, excels in a wide range of musical styles, performing on violin, guitar, and percussion.

Tau q Karmali

Tau q was born in Musqat, and has performed in various parts of the world including South Asia, Middle East, East Africa, Europe and North America. He has released various albums of his own composition, Geet and Ginan recordings, that has been very well received all over the world. He has also performed and released devotional albums with renowned Sufi artist Abida Parveen and Dr. Hyder Alidina.

South Asian Sufi Music Ensemble:

To share the rich and diverse musical heritage of South Asian Sufi music in Canada, Karim Gillani has established the Sufi ensemble with the support of many Universities and the larger musical community in Edmonton since 2005. The performance highlights include spots on CBC, OMNI and Shaw televisions, CBC, CKUA radios in Edmonton and Radio Pakistan, World music concerts, International week concerts at the U of A, and various cultural and social events. During the Golden Jubilee of H.H Prince Karim Aga Khan in 2007-08, Karim released his own compositional album titled "Jhoom Jhoom" which was

very well received in Canada. He also has the honor to be one of the lead vocalists for the Canadian National Ismaili Musical Ensemble in which he has been blessed to perform at various high profile events, especially in the presence of H.H Prince Karim Aga Khan and Prime Minister of Canada Stephen Harper. Karim is currently finishing his interdisciplinary PhD in Music and Religious Studies at U of A. The other ensemble artists include Anis Umed Ali, Ibrahim Williams, Asif Kazani, Mohsin Alidina, Umer Farooq and Swapnil Bhalerao. Experience melody that melts the soul, reminiscent of our own origins.

Central Asian Ensemble: Featuring Barkatali Mohsin

Born in the beautiful Hunza Valley, Northern Areas of Pakistan and raised in the cosmopolitan city of Karachi, Barkatali Mohsin with his melodious voice recites Qasidahs and Manqabats and plays the traditional Rubab instrument. He has had the honor to perform at the Pakistan Television Network (PTV) and various Radio and Television

programs in Pakistan and recorded numerous CDs of his own compositions. He recently migrated to Canada and has performed at various high profile events all over Canada.

He also has the honor to be one of the instrumentalist/vocalist for the Canadian National Ismaili Musical Ensemble in which he has performed at various high profile events, especially in the presence of H.H Prince Karim Aga Khan and Prime Minister of Canada Stephen Harper.

Ginan Ensemble

The Ginan Ensemble comprises of young talented vocalists from the Ismaili community in Edmonton which has been individually performing at various high profile programs. This Ensemble is led by Jaferali Surmawala, son of Late Rai Jafersadiq Surmawala, who devoted 50 years of his life teaching and reciting Ginans. Jaferali has been reciting and

teaching Ginans for the last 25 years in Asia, East Africa and North America. He also plays harmonium and keyboard and was Conductor of the Garden Orchestra in Karachi for 5 years. The other Ensemble artists are Dr. Jamil Hirji, Fatima Charania, Khadija Alidina, Allaiddin Khalfan, Shelina Velji and Karim Bhoja.



Karim Gillani Photo: Phil Musani

In addition to the above other performers of the Concert are:

Faisal Qaidri (Naat)
Farzana Arbabzada (Poetry)
Ghazala Naqvi (Marthia)
Fatima Naqvi (Marthia)
Marryum Naqvi (Marthia)
Amritpal Singh (Tabla)
Altaz Ibrahim (Keyboard)
Brad Bowie (Guitar & Mandolin)
Tamiz Ibrahim (Percussions)
Akbar Kanji (Keyboard & Harmonium)
Nikhil Rao (Tabla)
Patrick Smith (Cello)
Matthew Knight (Rhythm Guitar)
Marina Zaini (Double Bass)



Jaferali Surmawala

Keynote Speakers



Prof. Ali Asani

From Qawwali to Su Rock: Tradition and transformation of Muslim Devotional Literatures in South Asia

Abstract:

This paper will primarily focus on the impact that factors such as the revolution in media technology, globalization and the spread of western popular culture, religiously based nationalism, the war on terror have played in transforming the form, content and context of Su devotional music in Pakistan.

Biography:

Born in Nairobi, Kenya, Ali S. Asani is Professor of Indo-Muslim and Islamic Religion and Cultures at Harvard and Associate Director of the University's Prince Al-Waleed bin Talal Program in Islamic Studies. He currently chairs the Department of Near Eastern Languages and Civilizations. After completing his high school education in Kenya, he attended Harvard College, with a concentration in the Comparative Study of Religion. He continued his graduate work at Harvard in the Department of Near Eastern Languages and Civilizations, receiving his Ph.D. in 1984. He teaches a variety of courses on the Islamic tradition at Harvard. A scholar of Islam in South Asia, Prof Asani's research focuses on Shia and Su devotional traditions in the region. In addition, he is interested in popular or folk forms of Muslim devotional life. His books include, *The Bujh Niranjana: An Ismaili Mystical Poem*; *The Harvard Collection of Ismaili Literature in Indic Literatures: A Descriptive Catalog and Finding Aid*; *Celebrating Muhammad: Images of the Prophet in Muslim Devotional Poetry* (co-author); *Ecstasy and Enlightenment: The Ismaili Devotional Literature of South Asia*, and *Let's Study Urdu: An Introduction to the Urdu Script and Let's Study Urdu: An Introductory Course*. Professor Asani has been particularly active post-Sept 11 in improving the understanding Islam and its role in Muslim societies. In 2002, he was awarded the Harvard Foundation medal for his outstanding contributions to improving intercultural and race relations at Harvard and in the nation by promoting a better understanding of Islam

Prof. Azim Nanji

A Fragile Heritage: Preserving the Devotional Voice in Contemporary Muslim Contexts

Abstract:

The plurality of devotional expressions through music has constituted a powerful and pervasive component of Muslim spirituality and piety, across time and space. As societies and cultures across the Muslim World continue to be reshaped by both local and global forces, a great deal of the heritage of musical expression, particularly in devotional contexts, is undergoing an erosion, either through neglect, marginalization, or by forces that seek to narrow the pluralistic legacy that has evolved over centuries. The presentation seeks to reflect on these developments and to suggest ways in which such traditions can continue to be sustained, further developed and be a source of shared inspiration across cultures and national boundaries.

Biography:

Azim Nanji joined the Abbasi Program in Islamic Studies at Stanford University in 2008, where he also lectures on Islam in the Department of Religious Studies.

He was previously Director of the Institute of Ismaili Studies in London from 1998 to 2008 and before that was Professor and Chair of the Department of Religious Studies at the University of Florida. He also served as Head of Humanities and was Professor of Religious Studies and Director of the Center for Global Studies during his tenure at Oklahoma State University.

Born in Kenya, he studied at Makerere University in Uganda and completed his graduate studies at McGill University in Canada obtaining his Ph.D in 1972.

Professor Nanji has authored, co-authored and edited several books including: *The Nizari Ismaili Tradition* (1976), *The Muslim Almanac* (1996), *Mapping Islamic Studies* (1997), *The Historical Atlas of Islam* (with M. Ruthven, 2004) *The Dictionary of Islam* (with Razia Nanji, Penguin 2008) and *Living in Historic Cairo* (with Farhad Daftary and Elizabeth Fernea, 2010). In addition, he has contributed numerous shorter articles on religion, Islam and Shiism in journals and collective volumes including *The Encyclopedia of Islam*, *Encyclopaedia Iranica*, *Oxford Encyclopaedia of the Modern Islamic World*, and *A Companion to Ethics*. He also served as an Associate Editor of the revised Second Edition of *The Encyclopedia of Religion*. In 1988 he was Margaret Gest Visiting Professor at Haverford College and a Visiting Professor at Stanford University in 2004, where he was also invited to give the Baccalaureate Address in 1995.

He has served as a member of the Master Jury and Steering Committee of the international Aga Khan Award for Architecture and serves as a Member of the Board of Directors of the new Global Centre for Pluralism in Ottawa. He has also lectured widely at international conferences all over the world. In 2004, he gave the annual Birks Lecture at McGill University.





Prof. Dwight Reynolds

The Wandering Muwashshah – a Song of Many Guises

Abstract:

The muwashshah song-form first emerged in medieval al-Andalus ("Moorish Spain") and quickly became a popular genre for the expression of both secular love and Sufi mysticism. In both its profane and mystical forms, it swept through the Arabic-speaking world in the 12th century which led to the growth of diverse regional traditions which have key stylistic features and a certain amount of repertory in common, while at the same time possessing other characteristics, particularly musical, that distinguish them from one another. Intriguingly, the early form and its basic themes and vocabulary were so completely adopted and maintained everywhere that it is virtually impossible to distinguish a modern muwashshah from a medieval one. The very idea of composing a muwashshah has always been to compose within a set of well-understood parameters, to evoke a particular ethos, and to expand the repertory within a given style. The form was also adopted by Arabic-speaking Sephardic Jews and in the Jewish tradition too it is a genre that co-exists in both secular and religious forms. In modern times the Andalusian muwashshah genre is performed in an astonishing array of performance contexts ranging from religious, to mystical, to completely secular, among Muslims and among Jews, in countries throughout the Middle East, as well as in diasporic communities in other parts of the world.

Biography:

Dwight Reynolds is professor of Arabic Language & Literature at the University of California, Santa Barbara (Department of Religious Studies) and director of the Center for Middle East Studies. He is the author of *Heroic Poets, Poetic Heroes: The Ethnography of Performance in an Arabic Oral Epic Tradition* (Cornell 1995), *Interpreting the Self: Autobiography in the Arabic Literary Tradition* (UC Press 2001), and *Arab Folklore: A Handbook* (Garland 2007). His current book project is *The Musical Heritage of al-Andalus*.



Dr. Kristina Nelson

Is the Medium the Message?

Abstract:

This paper asks if the media that gives people instant and private access to recitation has affected how listeners relate to qur'anic recitation. Since radio first appeared, the sound of recitation has expanded its traditional boundaries of mosque and siwan rituals (and homes and surrounding streets) to public spaces of daily life (automobiles, shops, elevators, pedestrian walkways). Recordings further diversified the recitation contexts. Now, the IPOD, MP3, laptop and other mobile technologies have created new, interior contexts of private, individual spaces in which it is possible to be in constant contact with the sound, allowing listeners to choose the spaces in which recitation is heard.

This will be discussed in the light of a general attrition of aesthetic appreciation in Egypt over the last several decades.

Biography:

Kristina Nelson, an ethnomusicologist and Arabist, received her PhD from the University of California–Berkeley. She is the author of the book *The Art of Reciting the Qur'an* (1986 & 2001) and has taught at UC-Berkeley, UT-Austin, and the University of Khartoum. She has lived and worked in the Middle East since 1983, where she founded the Arab Arts Project, and, since 2000, has worked as a freelance mentor and consultant to artists and arts organizations in the region and in Europe.

Conference Presentations

Aleem Karmali

Transmission: A portrait of an Ismaili Muslim family in Tajik Badakhshan (Film 2010)



Abstract:

How was religion able to survive the harsh Union?

What measures did people take to preserve and pass on their beliefs and practices from generation to generation?

This film paints a portrait of an Ismaili Muslim family living in the Pamir Mountains in Tajikistan. It explores how they practiced religion under the watchful eyes of Soviet officials and how they passed on their religious beliefs and practices during the Soviet Union's repression of religion. It also shows the reinvigoration of their beliefs and faith in post-Soviet times, forged through a reconnection with the Ismaili Imam that began in the 1990s.

Exploring the experience of the Pamiri Ismailis through conversations between three generations of one family, they discuss how they preserved their knowledge of faith during the harsh, atheist policies of the Soviets, exploring a few of the rituals and practices through which they were able to pass on religious ideas. The film also looks into their lives after the collapse of the Soviet Union, the brutal civil war in Tajikistan, and the changes their society has undergone until today.

Biography:

Aleem Karmali is a filmmaker focused on telling stories of both the history of Muslim societies and cultures, and also of the contemporary lives of Muslims around the world.

He is an alumnus of the Graduate Programme in Islamic Studies and Humanities at the Institute of Ismaili Studies, and has a Masters in Visual Anthropology from Goldsmiths College, University of London. His undergraduate degree is in Communication Studies and Sociology from Wilfrid Laurier University.

Aleem has been making films since 2001, and has directed a number of documentaries, short films and theatre projects. His two most recent documentaries are "Transmission: A portrait of an Ismaili Muslim family in Tajik Badakhshan" and "Home Away From Home: The Return of Ismaili Muslims to Uganda." He runs an independent production company, Crescent Productions.



Ameera Nimjee

Sounds of Ginan in the Contemporary Canadian Context

Abstract:

Ginan is a vocal tradition, in which texts are sung that express and perform a believer's commitment and devotion to his/her lord. Though the tradition is not limited in its practice to the Ismaili community, ginans are for Ismailis a means to perform their allegiance to the Imam – the faith's living spiritual leader. Believed to have originated in areas of India during the 11th century, ginans are sung in many South Asian languages, including Hindi, Sindhi, Punjabi, Siraiki, and Gujarati (Esmail 2002:3). Their tunes have been and continue to be orally passed down from generation to generation, sung as a cappella vocal monodies during religious services in Jamatkhana (an Ismaili mosque – literally meaning 'house of prayer'), among other performance contexts. This paper is an account of my experience as an observer, researcher, and practitioner of the tradition in the context of the Ismaili Muslim religious community. I here draw on ten interviews I conducted with members of the Ismaili community, who are themselves active ginan reciters. As a musician, and more recently a student of ethnomusicology, I sought to explore how Ismailis negotiate the tradition as a musical one in the context of Muslim devotional expression. This paper reflexively engages with my fieldwork, in which I critically reflect on how I navigate my complex role as a researcher and member of the Ismaili community, questioning the significance of music within the tradition. I here seek to contribute to a larger literature on the construction of the ethnographic field 'at home', in which I constantly consider the stakes of maintaining my position within it.

Biography:

Ameera Nimjee is an M.A. student in ethnomusicology at the University of Toronto. Her research focuses on the contemporary performance of North Indian classical dance and its historical performers. She also works as a researcher South Asian visual cultures at the Royal Ontario Museum, focusing on visual representations of musicians, dancers, music, and dance. In the context of this conference, she is particularly interested in how music and dance forms express devotion. Outside of her research she is a student of kathak, and musician. She completed her Bachelor of Music in classical piano performance at the University of Toronto in 2009. She aspires to pursue a Ph.D. in ethnomusicology upon the completion of her Master's degree, further engaging with the intersections between music, dance, and visual cultures in the context of North India.

Amy Catlin-Jairazbhoy

Performing Piety: Devotional Sung Poetry of Shi'a Imami Ismailis (Khojas) of South Asia



Abstract:

The ginan tradition has long served as a unique and treasured marker of Khoja identity within the developing pluralistic mosaic of Islam and its performed expressions. This identity continues to undergo various types of transitions in keeping with changing times and values. A history of ginans and their music is still under construction, but the ephemeral nature of their musical sounds has recently become more tangible through audio recording technologies. This presentation will feature early recordings of the "Khoja devotional songs" sung by adolescent men, recorded in Karachi in 1939 by the Dutch scholar and documentarian Arnold Adriaan Bake (Bake Te 83.4, 5, 6, and 7, and 84.1), the last one said to be sung in Persian. Digital copies of these rare unpublished recordings will be donated to the University of Alberta Canadian Centre for Ethnomusicology. Elements of Nazir Ali Jairazbhoy's theories of raag evolution and structure, and the embryonic stages of raag in pre-classical melody in these recordings will be considered. Excerpts from later recordings will illustrate the historical processes of musical evolution in ginan recitation and non-liturgical Khoja git.

Biography:

Amy Catlin-Jairazbhoy (B.A. Vassar College 1970; M.M. Yale University 1972; Ph.D. Brown University 1980), is a visiting faculty member in the Department of Ethnomusicology at UCLA, where she teaches undergraduate and graduate courses on the classical and folk musics of South, Southeast and East Asians and Asian-Americans, field methodology, ethnographic film, music and the sacred, and applied and public sector ethnomusicology. Amy's research, writing, teaching, curating, and multi-media publications often have an applied focus aimed at community development of minority traditions, especially in diasporic settings. Her applied research includes projects with Cambodian-American refugees and the Hmong-American tribal minority of Laos. She and UCLA historian Edward Alpers co-edited *Sidis and Scholars: Essays on African Indians* (New Delhi: Rainbow Publications, 2004) concerning the African-Indian Sidi community of India. Her recent writings address the impact of international touring on the sacred traditions of Sidi Muslims. Her most recent video/DVD documentary, *Music for a Goddess* concerns musical tradition and modernity among Dalit ('untouchable') devadasis of the Deccan region of southern Maharashtra and Northern Karnataka (Van Nuys: Apsara Media, 2008). She is currently an affiliated professor at the University of Visual and Performing Arts in Colombo, Sri Lanka.



Anthony Welch

A Place of Learning and Music in Medieval Delhi

In December 1398, the Central Asian conqueror Timur attacked and sacked the city of Delhi. He also toured the chief monuments of the city and was particularly impressed by an architectural complex in South Delhi, the Hauz Khas, that adjoined a large rectangular reservoir, where he and his army camped. In its south eastern corner was situated an impressive madrasa that had been founded in the fourteenth century by Firuz Shah, the Muslim Sultan of Delhi from 1351-1388. His tomb was located in the centre of the college and is one of the most inventive works of Delhi Sultanate architecture. The Hauz Khas was famed throughout the Eastern Islamic World for its theological studies and its generous support of learning. It was also known as a centre of music and as the residence of many musicians. This paper will examine the architectural space created for the Madrasa and the uses to which it was put in the fourteenth century.

Biography:

Anthony Welch took his B.A. in German literature from Swarthmore College and received his Ph.D. from Harvard University where he specialized in the history of Islamic art and architecture. He is the author of a number of books:

Arts of the Islamic Book, (with S.C. Welch). Cornell University Press, Ithaca and London, 1982.

Calligraphy in the Arts of the Muslim World. University of Texas Press, 1979.

Artists for the Shah: Late Sixteenth Painting at the Imperial Court of Iran. Yale University Press, 1976.

Shah 'Abbas and the Arts of Isfahan. Asia Society, New York, 1973. Collection of Islamic Art, Prince Sadruddin Aga Khan. 4 volumes, Geneva, 1972 & 1978.

Most recently he has edited and annotated The Travels and Journal of Ambrosio Bembo, University of California Press, Berkeley, 2007, translated from the Italian by Dr. Clara Bargellini.

Over the last twenty years he has published numerous studies on Iranian and Islamic Indian painting and calligraphy as well as on the history of Islamic art and architecture in India, particularly in the Delhi sultanate.

Dr. Welch has also had an administrative career. He served as Dean of the Faculty of Fine Arts at the University of Victoria from 1985-92 and 1993-98 and as Executive Director of International Affairs from 1998-2005.



Balvant S. Jani

Comparative Analysis of Satpanth Ismaili Ginans and Gujarati Bhajans of the Gujarati Bhakti Tradition

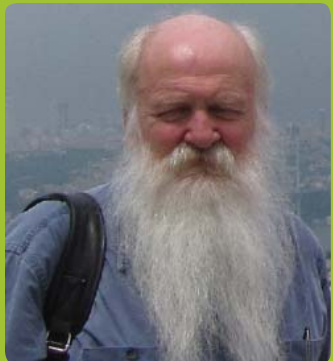
Abstract:

Ismaili Ginan literature is one of the most important traditions of medieval Indian literature. Writers and preachers of Ginan, who are known as Pirs originally migrated from Arabistan/Persia to Gujarat via Kashmir. They acquired Piratan (Pirpada i.e. a special status) for broadcasting their religion. The Pirs learned the regional language of Gujarat and became acquainted with the culture, literature, and social beliefs of Gujarati society. They began preaching their religious morals through Ginan, a literary form of poetry. This Ginan literature of Satpanthi Ismaili Tradition is unique and incredible in its form as well as in its content. It depicts original individuality as an indigenous literary piece of Medieval Indian Literature. In addition to this, the Ginan literature has many similarities in themes and musical elements with the famous bhaktipadas (i.e. Bhajans of Gujarati Santvani or literary Bhakti Tradition). In this paper, I employ a comparative analytical approach, focusing on special features of Ginan literature that are shared with Bhajan literature.

This research paper is divided into four parts. In the first part of my paper, I elaborate how and why the Ginan literary tradition of India is important in South Asian Literary Traditions through its unique identity and the purpose behind its creation and cultivation. In the second part, I give a brief introduction to the Pirs followed by a selection of ten Ginan texts with English translation written by six Nizari Ismaili Pirs. In the third part, along with the themes of the Ginan texts, I compare the musical features and mode of expressions with the Bhajans, and conclude they are the same based on my findings. Finally, in keeping with the comparative analytical approach, I discuss how these two different kinds of literary forms of Medieval Indian Literature of the Gujarati Bhakti tradition are a unique symbol of oneness, even though it differs in its religious identity of different traditions. These different traditions show unity in the diversity of the Indian Culture which is of peace and harmony.

Biography:

Balvant S. Jani is Professor and Head, Department of Gujarati Literature, Saurashtra University, Rajkot. He is a specialist of medieval Gujarati Literature with reference to Khoja and Bohra communities. He also contributes to the study of bardic, oral and folk literature as well as hagiography and hymnology of traditional saints and he has published extensively on classical medieval Gujarati.



David Goa

Abstract:

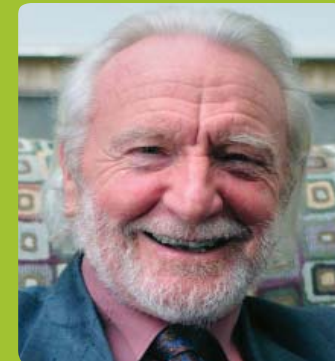
"No Abstract for David Goa as he is a moderator and he will be conducting the concluding ceremony of the conference"

Biography:

David Goa was born in 1944 to Solveig and Finn Goa who had immigrated from Norway to Canada. He is a native of Alberta and studied history, philosophy and the history of religions in Chicago. He counts the eminent philosophical theologian Paul Tillich, the scholar of religion Mircea Eliade, the historian Zenos Hawkinson, and, Jaroslav Pelikan, Sterling Professor of History, Yale University, among the scholars who have most influenced his work.

David has been involved in various research and documentation and communications projects both in Canada and abroad. He built the program for the study of culture through his field research work over thirty years at the Royal Alberta Museum. He lectures widely and is the author of numerous books and scholarly articles and is a regular contributor to the media. His work focuses on religious tradition and modern culture, culture and the civil life, and on public institutions in service to cultural communities and modern civil society.

Earle H. Waugh



Towards a Morphology of Space-Sound in Su Chanting

Abstract:

In this contribution, I argue that an interplay exists between spiritual intent, occasion, locale, chant skill and sound in Muslim soundscapes. Thus, activities undertaken at a festival are less a barometer of spiritual intent than chanting in the zawiya, that an amplified sound may be required even in a zawiya because of the shaikh's emphasis on textual nuance, that training of chanters requires a certain kind of space because the sound itself delivers some of the message, etc. Drawing on my research in Egypt and Morocco, I will attempt to indicate the interplay between these different registers and relationships as essential elements in a truly inspired Islamic soundscape.

Biography:

Earle H. Waugh is a Professor Emeritus of Religious Studies and Director of the Centre for the Cross-Cultural Study of Health and Healing in the Department of Family Medicine, University of Alberta. His work includes key studies on Music in Muslim countries, and Islam in the West. He has written and edited numerous books including the critically acclaimed *The Munshidin of Egypt: Their World and Their Song* (1989) and *Memory, Music, Religion: Morocco's Mystical Chanters* (2005).



F. 'Nalini' Delvoye

Lyrics of Devotional Inspiration in Performance: Spiritual and/or Aesthetic Appreciation?

and pre-modern literature of North India
Hindustani music since decades, I would like to share with the participants and the audience a number of observations, thoughts and queries addressing some of the issues raised in the conference outline.

My interest for Ginan poetry started while attending the weekly lectures of Prof. F. Mallison at EPHE, Paris (late 1990s – early 2000s), with a stress on the textual tradition in the context of Gujarati literature, and more specifically of the Gujarati Saurashtrian religious literature. Recorded Ginans were played occasionally and members of the Ismaili community attending the lectures beautifully performed poems under study. From that time onwards, a number of questions arose in comparison with my literary study of other forms, genres and styles of Hindustani vocal music.

Through a choice of lyrics of devotional inspiration selected from Ginan, Dhrupad and Qawwali repertoires in various contexts of performance, I shall attempt to address some intriguing issues, especially for an outsider to those traditions. I shall talk mostly of lyrics that I have heard in India and Europe, with passing references to recordings. Short audio-visual documents by Yousuf Saeed, an Indian documentary filmmaker, will illustrate the presentation.

I shall examine the role of various factors at work in the performance of a devotional poem, such as the formal training of performers and the musical appreciation of the audience, the knowledge of the language of lyrics of both performers and listeners, the appreciation of their poetic contents, and the contexts of performance. More subjective factors should not be ignored, such as the degree of religious fervour or the emotional intensity of the participants.

In the manifold expression of Muslim piety, what is the role played by the fascinating combination of devotion, poetic sensitivity and melodic appreciation? Does it achieve the aesthetic pleasure and the experience of wonder, that – according to musicological classics – skilled poet-composer-interpreters (vaggeyakara) of yore were trained to create?

Biography:

Françoise 'Nalini' Delvoye is Professor at the Ecole Pratique des Hautes Etudes, Paris, where she teaches Indo-Persian literature on performing arts in the Sultanate period and poetry sung in North Indian music. She is affiliated to the "Iranian and Indian Worlds" research group, and associated with the "Centre for South Asian Studies", Paris. She has a Ph.D. in Braj literature (1976) but has specialized in Indo-Persian culture in medieval and pre-modern India.

Federico Spinetti: Film Synopsis

ZURKHANEH

The House of Strength Music and Martial Arts of Iran

A documentary film by Federico Spinetti, 2010.

Running time 105 minutes

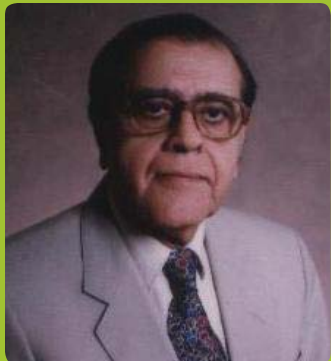


FILM SYNOPSIS

Voices, aspirations and contradictions of contemporary Iran through the lens of the nearly undocumented world of Zurkhaneh – the ancient Iranian gymnasias where traditional martial arts, mystical and devotional poetry, and music merge. Based on three years of ethnographic research, the film journeys from the Iranian diaspora in Canada, across urban Iran, to the first international Zurkhaneh Olympic tournament in South Korea. On the backdrop of diverse architectural frames, music and martial arts performances are woven into encounters with vivid human experiences as athletes, musicians and experts reveal a variety of subjectivities within the religious, ethical and social world of Zurkhaneh. What emerges is the integration, and also the tension, between the ethical and competitive aspects of Iranian martial arts; between Sufi-inspired mysticism as well as Shi'a devotion, and the modernism of post-revolutionary Iran; between traditional architecture and sport stadiums; between grassroots community engagement and Olympic aspirations.

Biography:

Federico Spinetti is an ethnomusicologist and Assistant Professor of Music at the University of Alberta, Canada. He holds a degree in History from the University of Bologna and received his Master and PhD degrees in Ethnomusicology from the University of London. Dr. Spinetti's main research and theoretical interests include the politics and political economy of music, the intersections of traditional and popular music spheres, music and architecture, and ethnographic filmmaking. His research since 2002 has primarily focused on the musical cultures of Persian-speaking countries. He has conducted extensive fieldwork particularly in Tajikistan and Iran. Spinetti's publications have mainly addressed the politics and political economy of Soviet and post-Soviet popular and traditional musics in Central Asia, as well as musical and historical relations across the Mediterranean sea (most notably in his edited volume Giuseppe Donizetti Pasha: Musical and Historical Relations between Italy and Turkey, 2010). Spinetti's research outputs have also been oriented towards audiovisual production, resulting in a multimedia exhibition, field and studio recordings, and documentary films. Since 2006 Spinetti has been researching the music-architecture nexus in the context of Iranian traditional martial arts gymnasias (Zurkhaneh). In 2010 he completed a documentary feature film on this topic (Zurkhaneh - The House of Strength. Music and Martial Arts of Iran), produced by the University of Alberta in collaboration with the Italian film company Lab 80 Film.



Hyder Alidina

Sonic Archeology of Ginan Music Demonstration of Different Layers Evoking Sentiments

Abstract:

Music is called Divine or Celestial art because it is used in religion and devotion. It directly affects the soul. Su s use it as a source of spiritual development. Rendering music with feeling is one of the most traditional aesthetic concept in art music. Nava-rasa theory of Bharata gives nine types of sentiments. But Ismaili Su -saints called Pirs went beyond Nava-rasa. Through their ginan melodies they have added many more shades and colours to evoke different types of feelings including religious sentiments. They have conveyed various moods by different compositions in the same raag. Pirs have also used more than one rasa in the same ginan. Five such ginan melodies are selected for demonstration of various types of sentiments from the gloomy picture of the Day of Judgment to the heavenly bliss.

Biography:

Dr. G. Hyder Alidina is a family physician by profession. Classical music of the sub-continent is his passion. He has embarked upon the task of collecting and preserving of priceless original sonic tradition of Ismaili hymns called 'Ginans'. He has collected them from different countries around the world which have been transmitted orally from generation to generation. These were composed by Ismaili Su Saints called 'Pirs' six to seven hundred years ago. He has collected such 6000 ginan melodies and their variants. He is engaged in monumental task of discovering and documenting the raag-related sonic treasure, originality of which is on the verge of being lost. He learnt classical music of the sub-continent from the age of twelve. He graduated from Gandharva Vidhyala after four years of training. At the age of 19, he became the Pioneer of Orchestra bands in Pakistan. In 1947, he established Prince Aly Khan Orchestra in Karachi, Pakistan. He continued to learn classical music from different well known Ustads of India and Pakistan. He has been doing research in the musicology of ginans for more than 20 years. He has produced two albums of Ginans with standardized tunes. At present, he is engaged in writing a book on the musicology of ginans. He is assisted by world famous Delhi based musician, Ustad Asadali Khan of Binkar Gharana, who won several awards including the Pride of Performance award from the President of India.

Ibrahim Abu-Rabi

Panel Chair

Contemporary Islamic Perspectives on Spirituality, Chanting, And Sacred Place



Panelists:

Dr. Ibrahim Abu-Rabi :
Spirituality and Multiculturalism in the Contemporary Muslim World: The Case of Indonesia

Dr. Usama al-Atar :
Spirituality, Quranic Recitation, and Piety in Contemporary Shiite Iraq

Ms. May Naguib :
Spirituality and sound in contemporary Egypt

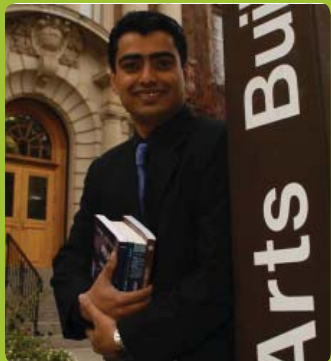
Dr. Dhari al-Asee :
Spirituality and Chanting: The Sunni Dimension.

Abstract:

The panel will present several voices from the Muslim world, notably from Egypt, Iraq, Iran and Indonesia. The panel will look at the multiplicity of Islamic spiritual voices and how they interact with the larger Muslim society in order to connect Muslim space to the divine. This panel will include some chanting by Dr. Dhari al-Asee, a prominent Su chanter from Iraq.

Biography:

Abu-Rabi is the endowed Chair in Islamic Studies at the University of Alberta. He came to the U of A from the Hartford Seminary in Connecticut where he was Professor at the Macdonald Centre for the Study of Islam and Christian-Muslim Relations. In 2006 he was the Senior Fulbright Scholar in Singapore and Indonesia at the Institute of Defense and Strategic Studies at Nanyang Technological University in Singapore. He is also the senior editor of *The Muslim World*. He has published numerous articles and 19 books, the most recent of which are the edited *Blackwell Companion to Contemporary Islamic Thought* (2006) and *['the edited' – remove] Challenges and Responses of Contemporary Islamic Thought: The Contributions of M. Fethullah Gulen* (2006).



Karim Gillani

Diversity within Tradition: Case Study of the transmission of Ismaili Ginan

Abstract:

Sonic performances and vocal recitations play a constructive role in building ritual spaces of many religions. In many cases however, the function of religious recitation and performance is not scripturally defined. This applies to the Satpanth Ismaili ginan tradition, where most scholarships so far have been dedicated to scriptural, textual, historical, and translation work rather than to the sounds and their effect on individual and communal life. In the context of Satpanth practice, ginans come to life when they are sung, and reciters sing ginans as devotional prayer. In my paper, I will examine the contemporary practices and challenges of ginan transmission both from the Indian subcontinent as well as from the Canadian Diaspora. The first challenge of Ismaili ginan transmission lies in its tunes, because music or ragas were rarely preserved in the old manuscripts of ginan. As a result, various methods of preserving ginan tunes have arisen within the community. From my own extensive field research, I will demonstrate some examples to show the diversity of ginan expression within the larger context of cultural migration of the community and its overall impact on ginan transmission. My paper will also explore how the transmission of ginan has evolved in contemporary times, and what challenges it has posed to the community.

Biography:

Karim Gillani is a doctoral candidate in Music and Religious studies at the University of Alberta. After graduating from The Institute of Ismaili Studies' Graduate Programme in Islamic Studies and Humanities (IIS/GPISH), he pursued his interest in Sufi and ginanic music, and obtained an MA in Music and Religious Studies in 2005. His thesis was entitled "Ginan: A Musical Heritage of Ismaili Muslims from India and Pakistan" which explores the ethnomusicological dimension of the Ismaili ginans. In addition to regularly presenting and publishing papers (on the topics of Ethnomusicology, contemporary religious issues, Sufism, Islam, Popular music and South Asian literatures) he has also formed a band entitled "Sufi Music Ensemble". Karim has conducted an extensive field research in devotional and contemporary popular music both in Indian subcontinent as well as in western Diaspora.

Michael Frishkopf

Venerating the Cairo's Saints through Music and Monument: Islamic Reform, and the Architextual Colonization of the Lifeworld



Abstract:

In this paper, I reflect upon tensions between architectural and oral-aural devotion to saints in Islam, through a case study: the veneration of 'Ali Zayn al-'Abidin (the Prophet's great-grandson, locally known as "Sidi 'Ali"), at his Cairo mosque-shrine. In Egypt, ordinary Sufis often perform regular public hadras (devotional liturgies), replete with music and song, adjacent to saints' shrines (maqams). By contrast, economic elites have often venerated saints via monumental architecture. Depending on the prevailing religious discourse, architectural veneration may support or challenge the ritual kind. During Egypt's Mamluke and Ottoman periods, rulers built massive structures (khanqahs) designed to accommodate Sufi hadras performed within. But in the contemporary period, architectural projects have tended to attenuate ritual forms. Drawing upon extensive ethnographic research, I conclude that architectural dominance does not derive from anti-sufi (Sala, Wahhabi, Usuli) ideologies, but rather manifests (in ironic conformity with such ideologies) attributes of a broader modernist Islamic reformism, prioritizing the "architext": the fixed sacred materialities of architecture (negating time) and text (negating time and space) over the humanly-mediated, space-time embedded sacred oralities of ritual, as a means of attenuating the diversifying processes of socio-spiritual localization induced by human-mediations of oral tradition, towards exoteric unity and social power.

Biography:

Michael Frishkopf is Associate Professor of Music, Associate Director of the Canadian Centre for Ethnomusicology, and Research Fellow (folkwaysAlive) at the University of Alberta-Canada. A graduate of Yale (BSc), Tufts (MA) and UCLA (PhD), he specializes in Sufi music, Islamic ritual, the Arab world, and West Africa. Research interests also include social network analysis, action research, digital archives, and world music in virtual reality (Folkways in Wonderland). An edited collection, Music and Media in the Arab World, has recently been published by AUC Press, and three books are in progress: The Sounds of Islam (Routledge), Sufism, Ritual and Modernity in Egypt (Brill), and Music and Architecture in Islam. Action research in Ghana has recently produced two annotated CDs (kinkadrum.org and bit.ly/buducd), and a project centered on music and Islam in Ghana is in progress. Dr Frishkopf is a member of the Editorial Board for the journal Ethnomusicology, Associate Editor of the Review of Middle East Studies, founder and President of the Society for Arab Music Research, and member of the Board for the Society for Ethnomusicology. He has received research grants from the Social Science and Humanities Research Council (Canada), the Canadian Heritage Information Network, the American Research Center in Egypt, the Social Science Research Council, the Fulbright Program, the Woodrow Wilson Foundation, the Social Science Research Council, and the National Endowment for the Humanities.



Michel Boivin

Ginans and the Sufi Culture of Sindh

Abstract:

The ginans were authored by Ismaili pirs who have lived in Sindh when the province was ruled by the Somras and the Samas (11th-16th C.). While it is very difficult to decipher the chronology of the texts, the ginans were associated to the Muslim Ismaili community. Other devotional traditions were to be born at the same period, like Sufi traditions or devotional Hindu traditions. Despite the scarcity of sources, an attempt will be provided to analyse how the ginan's tradition was identified with the Muslim Ismaili community. Beyond highlighting the special connection of the ginans with the Ismaili community of Sindh, it will also address its relation with other devotional performances of Sindh.

Biography:

Michel Boivin is a Research Fellow at the Centre for Indian and South Asian Studies (EHESS-CNRS, Paris) and he teaches contemporary History of South Asia. He is currently heading an international and interdisciplinary study group working on the Sufi centre of Sehwan Sharif in Sindh, Pakistan. Among his last publications, he has co-edited with Matthew Cook (North Carolina Central University) *Interpreting the Sindhi World: Essays on Society and History* (Karachi, OUP). In 2011, he publishes *Artefacts of Devotion: A Sufi Repertoire of the Qalandariyya in Sehwan Sharif, Sindh, Pakistan*, with a preface by Carl Ernst (Karachi, OUP).



Otambek Mastibekov

A Journey of Faith through Music: How Qasida Became a Sole Source for Teaching Religion in Badakhshan

Abstract:

The paper I am presenting is divided into two parts. The first part deals with the musical instrument - namely Rabbob, which has been played very specifically for Qasida singing by the Tajik Ismailis at least since the time of Pir Nasir Khusraw (1004-1088) if not earlier. Three main issues should be explored and discussed in the first part. First I will discuss about the physical form of the Rabbob and will illustrate the meaning of each single part of it. The second issue is on the sacredness of the Rabbob within the Ismaili Community and its place in a social and private life of the people. The third issue demonstrates the tune or the sound of the Rabbob and its vocal reflection within Qasida. The second part of the presentation or journey of the faith deals with the Qasida itself. Brief history of Qasida in Badakhshan comes first. Then I draw attention to the issue of teaching religion through Qasida. In its seventy years of power the Soviet regime was able to abandon all kind of religious teachings, but Qasida recitation remained resilient to all sorts of forces and played, I may say, a unique source for teaching religion. Finally, the paper discusses the Islamic ethics that one can grasp from our devotional poetry in both Ginan and Qasida.

Biography:

Otambek Mastibekov received his PhD in Theology and Religious Studies in 2009, at the School of Oriental and African Studies (SOAS), University of London. He obtained an MA in Islamic Studies from the same university and is a graduate of The Institute of Ismaili Studies' Graduate Programme in Islamic Studies and Humanities (GPISH). His doctoral thesis was entitled "The Leadership and Authority of Ismailis: A Case study of the Badakhshani Ismaili Community in Tajikistan," and he is due to publish a book based on this research.



Pyarali Jiwa

Preservation of Ginanic literature electronically

Abstract:

Mr Pyarali Jiwa has produced a most comprehensive Encyclopaedia on Ginans in electronic format consisting of over 1900 titles of Ginans, over 450 audio CD's, electronic books, glossary giving English translation, and translations of complete Ginans. The database has cross reference and search facilities to enable retrieval of information that would benefit all scholars and Ginan enthusiasts.

He will demonstrate the database and explain the available functions including the search facilities. He will show the vast collection that is housed in the database. He will be using the latest version that is being launched at this conference which has many enhancements, additions and supplements.

He will touch on the history of Khojki and the Khojkijiwa fonts that he had created with his grandson. Khojki was the language developed by our Pirs and used extensively in the written records of Ginans

Biography:

Born in Uganda in 1931, Mr Pyarali Jiwa is an Ismaili and a businessman for over half a century, now retired. He has devoted the past fifteen years to the subject of Ginans in all its aspects. He has amassed over the years one of the finest collections of Ginan books and CD's in private ownership, and has made many presentations to various Institutions, conferences and interested groups.

He proceeded to preserve this collection electronically for the benefit of present and future generation. He developed the first version of the electronic Ginan database in 2001. The Ginan database is unique as it comprises all available books in print, and includes transliteration, translation and audio recording. It functions as an easy tool to search and retrieve information on Ginans. The second edition with the support of Mr Zahir Virani was introduced in 2009 and an updated enhanced version would be introduced in 2011. The collection would be archived at the University of Alberta in 2011.

He has developed the Khojki Jiwa computer font, which is available free to anyone wishing to learn the Khojki script. He has served in various Imamati and non-Jamati Institutions both in Uganda and the UK and is presently continuing his services to the Senior Clubs and Ginan Classes. He is the founder member of the Association for Study of Ginans and its current Chairperson.

Regula Burckhardt Qureshi



Spiritual Sounds and Ritual Spaces of Qawwali: Tradition and the Challenge of Migration

Abstract:

Ever since the establishment of Sufi institutions in the 13th century, Sufism in India has deep local roots manifested most conspicuously in the enduring shrines of its saints. This paper explores the significant connections between the shrine or dargah of Hazrat Nizamuddin and the Qawwali tradition. His shrine is the prime location for the collective ritual of 'sama' or "listening" to the sonic performance of spiritual poetry by the musical specialists of Qawwali. The shrine legitimizes their identity as the founding lineage of Qawwals in India, and also validates the authority of the saint's descendants. The shrine is a meaningful physical reference point for many cherished Qawwali poems by the Saint's foremost disciple Amir Khusrau whose own tomb faces that of the Saint. Finally the shrine is an embodiment of Sufism as a community practice for all comers, from elite to homeless, and Qawwali addresses them all through a range of language, sound structure and style.

How then has Sufi Qawwali and its spiritual work been transplanted during half a century of migration away from its ritual space? I will explore and contrast two 20th century transformations of Sufi practice in Pakistan and Canada, focusing on the transformations of both spiritual and musical dimensions of the tradition and including the impact of media.

Biography:

Regula Burckhardt Qureshi, FRSC, is Professor of Music and Director of the Canadian Centre for Ethnomusicology as well as Research Fellow, folkwaysAlive! and member, Religious Studies Advisory Council at the University of Alberta. Anthropologist by training, she is also a cellist, sarangi player, and reciter who explores the role of music as expressive culture and as social action. She has published widely on Indian Music, Muslim culture, and diasporic musical practice. Her books include *Sufi Music in India and Pakistan: Sound, Context and Meaning in Qawwali* (1986, 1995, 2004), the co-edited *The Muslim Community in North America* (1983) and *Muslims Families in North America* (1991), *Music and Marx: Ideas, Practice, Politics* (2002), *Master Musicians of India: Hindustani Sarangi Players Speak* (2007). At the University of Alberta, she established the study of World Music and built the musical Archive which contains her large collection of field recordings, including 50 years of music making in Canada published on the CCO Website *South Asian Music in Canada: Heritage Adaptation, Transformation*.



Rizwan Mawani

Inheriting the Prophet's Legacy: Space, Sound and the Spiritual Guide amongst Contemporary Muslim Communities

Abstract:

How do space and sound affect each other in the context of Muslim piety? What is the role of Arabic vis-a-vis that of vernacular languages in devotional expressions outside formal modes of prayer such as the salat? How do aesthetic modes (both spatial and aural) impact upon religious practice? And is there something specific or distinct amongst communities which have a focal point in the form of a spiritual guide that allow a broader aural and spatial repertoire in relation to faith?

While much consideration has been given to the mosque and to some extent, shrines, as loci of Muslim piety, limited attention has been directed to the range of spaces that co-exist alongside of them, such as the khanqah, zawiya, tekke, the cemevi, jamatkhana and husayniya. Likewise, outside of the adhan and salat, only a small body of work has dealt with the range of devotional and performative literature that also comprises the Muslim religious soundscape.

To help redress this problem, this paper will explore a number of examples highlighting the complex and pluralist nature of Muslim religious experience with a focus on contemporary Muslim communities who have a relation with a spiritual guide, whether Imam, shaykh or pir, and their negotiation of space and production of sacred sound.

Biography:

Rizwan Mawani has a background in anthropology and religious studies with a focus on Muslim societies. He regularly speaks to international audiences and has given talks in more than 10 countries. From 2005-2009 he conducted a 4-year, 16-country research project exploring Spaces of Worship and Gathering examining more than 50 Muslim communities from Senegal and Iran to China and Indonesia for The Institute of Ismaili Studies where he was Research Coordinator in the Department of Community Relations. He is currently working on two books, the first on ritual, piety and space in the Muslim world and the second, a co-authored volume with Michael Frischkopf on the Muslim religious soundscape (both scheduled for release in 2012).

Parking / Map

**Parking available by the Hub
Mall - University of Alberta.**

Rates:

Friday all day - \$14.00

**Saturday & Sunday \$5/Day
including evenings**



With Immense Gratitude

Coordinating this conference has been a blessing in bringing together a community of people, each of whom are passionate about raising the profile and creating greater understanding of the sounds and spaces of Muslim piety. Over the last many months, we have had the opportunity to interact with scholars and musicians who have shared their knowledge and expertise. And we have been graced to work, hand-in-hand, with many volunteers who have tirelessly dedicated hundreds of hours in an effort to create the best possible experience for participants.

A big thank you to the core organizing committee, the hospitality, marketing, transportation, budget and finance teams as well as the web developer, videographers, photographers and all the volunteers for their time, hard work and expertise—as well as those who have made valuable contributions in kind—for their generosity of spirit.

We hope this conference will be inspiring and thought provoking for you—from the welcoming prayers and recitations that are sure to leave you spellbound to the presentations that will give you in-depth perspectives to enhance your understanding of Muslim piety to the many interactions that you will have among yourselves that will bring their own revelations.

Our very special thanks to the University of Alberta's Canadian Centre for Ethnomusicology and the Association for the Study of Ginans for their commitment, support and work in making this conference successful. We are grateful to both these organizations for their trust in enabling us to organize this unique conference—it has certainly enriched our own knowledge of Muslim piety.

We wish you a truly wonderful and insightful experience over these three days.

Inshallah.

Dolly Bandali and Karim Gillani
Project Leaders



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