



THE AGA KHAN UNIVERSITY  
(International) in the United Kingdom  
Institute for the Study of Muslim Civilisations

## Music in Islamic Contexts

1<sup>st</sup>, 3<sup>rd</sup>, 8<sup>th</sup> and 10<sup>th</sup> September 2021

### Course Structure

#### Day 1:

- - *Lecture 13:00 – 14:15*
- - *15-minute Break*
- - *Seminar 14:30 -15:30*

#### Day 2:

- - *Lecture 13:00 – 14:15*
- - *15-minute Break*
- - *Seminar 14:30 -15:30*

#### Day 3:

- - *Lecture 13:00 – 14:15*
- - *15-minute Break*
- - *Seminar 14:30 -15:30*

#### Day 4:

- - *Lecture 13:00 – 14:15*
- - *15-minute Break*
- - *Seminar 14:30 -15:30*

### Course details:

#### •Day 1

The historical discussion about music in relation to Islam

The lecture part will take you on a tour where all major arguments about the legality of music will be contextualized. During the seminar we will look into some specific text to learn even more how the discussions are conducted. We will look into the writings of Ikhwan al-Safa, al-Ghazali and a contemporary scholar called Abdullahi Al Juda'I'. Text will be provided for the seminar.

#### Day 2

The contemporary discussion: From affirmative ethics to violence and censorship

With the start in the latter half of the 19<sup>th</sup> century, the context for music started to change with the introduction of recorded music and the concert venues in many Muslim majority contexts. This has led to new discussions about music which includes both the rehearsal of prior arguments but also new writing taking on new challenges. The lecture will present this but also look at the political consequences in law, censorship, violence and political music. During the seminar we will discuss the issue of politics and music in relation to contemporary and historical discussion on music.

### Day 3

Contemporary music in relation to Islam: The world music stage

This time the focus will be on musical expressions generally called world music. We will look into what is meant by that, give examples of regional world music and not least discuss the role of Sufism for world music. During the discussion we will discuss about Sufi world music and hopefully be able to discuss topics such as lyrics, aesthetics and individual careers. As our short courses generally engage people from many different cultural backgrounds, we hope that participants will be able to contribute and share rich examples.

### Day 4

Contemporary music in relation to Islam: From hip hop to metal

The final lecture will be devoted to popular culture styles and how they have spread over the world and been adopted by musicians all over the world from all cultures. This has led to interesting phenomena such as Islamic pop music, Islamic reggae but also other music that target Islam in lyrics or in imagery made both in Muslim majority contexts and outside. The discussion will be centred on contributions and conflicts and we hope for participants to be able to bring in personal experiences and knowledge of situations from all over the world.

Professor Jonas Otterbeck is a specialist on contemporary Islam. The three main topics of his research are Islamic views on music, Muslims in Europe and Contemporary Islamic ideas. Theoretically, he has worked within gender, culture and religious studies. Otterbeck's new book *The Awakening of Islamic Pop Music* will be p