

"We Are the New Government!" -

How Musicians from Beirut Produce and Distribute Their Music Today

The accelerated processes of Globalization and Digitalization have brought revolutionary changes to music making. Musicians around the globe have found new possibilities for the production and distribution of their works. Further, new software and hardware tools have led to new musical aesthetics. "The ants have megaphones," writes Chris Anderson (Anderson, 2006, p. 99), and he emphasizes the fact that the universe of musical content is growing faster than ever. Anderson lists three main forces that have led to this situation: the democratization of the tools of production (new and cheaper computer hardware and software); the democratization of the tools of distribution (Amazon, iTunes); and new mediators that connect supply and demand (Weblogs, Facebook, etc.) (Anderson, 2006, pp. 53-57). Anderson describes today's music market as a confusing mosaic of a million mini-markets and micro-stars: Increasingly, the mass market is turning into a mass of niches. The geographical location of a musician, label or distributor becomes a minor factor.

Increasingly, musicians and listeners are connected worldwide through taste and knowledge. Today, music lovers worldwide find even the most experimental niche music through online archives like www.ubu.com, music and video platforms (youtube, my-space), guided playlists, on-demand radio

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(www.imeem.com, www.last.fm) and peer-to-peer file sharing networks. Musicians and sound artists from outside the privileged "Western" countries can no longer read about their favorite musicians only; they can actually listen to them on the net - and this most of the time for free. This gives them access to new, often very diverse knowledge. Further, these online platforms no longer focus on music from Europe and the US exclusively; for example, the music of the Arab World is not excluded here: A growing number of weblogs and websites offer information and discussions about new and old music from this part of the world, too. For example, the forum Zaman Al Wasl offers a huge collection of archive material from the Arab world. Weblogs like waynewax.com or norient.com argue that the musical Zeitgeist is no longer produced and merchandized in Europe and the US exclusively, but across the globe.

Within the Middle East, new music scenes emerged. Palestine hosts an interesting circle of artists working on rap, field recordings from checkpoints and electronic music (e.g., Checkpoint 303, Ramallah Underground, DAM). In Cairo, the label 100copies produces CDs, MP3 Files and online radio emissions with sound artists who work with the noises and soundscapes from Cairo and the digitalized world (e.g., Mahmoud Refat, Hassan Khan, Ramsi Lehner, Adham Hafez, Kareem Lotfy). The Syrian and Lebanese scene of synthesizer-dabké or "new wave dabké" (Silverstein, 2007) triggered some interest outside its own circuit - thanks to a world tour of the Syrian singer Omar Souleyman, organized by the US label Sublime Frequencies in 2009. These musicians use synthesizers, often with small midi boxes, to play Arabic scales and to reproduce the sound of the harsh sounding double reed oboe mijwiz (Rasmussen, 1996). Further, new music scenes and circles keep emerging in Morocco, Algeria, and many other countries of the Arab World.

This article focuses on the music scene of Beirut. The scene of the Lebanese capital, too, underwent dramatic changes within the last years. This article highlights some of the findings of my forthcoming book, *Creating Sense out of Chaos: New Sounds from Beirut* (Burkhalter, 2011). The main focus lies on a generation of artists that were born during the Lebanese Civil War (1975 - 1990). I conducted many interviews with them, and I analyzed several of their music pieces from 2005 to 2009 (Burkhalter, 2011). This article aims to analyze their music from different perspectives, and to answer some main questions: What influences these musicians most? The place - Beirut? Or the global musical Zeitgeist, which they receive through the Internet? Does their music stand in any relation to the traditional Arabic tarab ensemble music (Racy, 2003)? Or are we indeed heading towards a MacWorld as many music lovers fear? Or is there something in between?

Introduction to the Beirut scene

Beirut, often associated with war, is a very active urban and Cosmopolitical centre. It builds on a long tradition of cultural activities and exchanges with the Arab World, Europe, the US, and other parts of the world. Beirut today hosts a rather lively "subcultural" music scene: with electro-acoustic musicians, free improvisers, rappers, rock and death metal bands, Arabic singers, oud- and Qanun-players. These musicians and sound artists choose local and global sounds, rhythms, forms and noise to express themselves and their connection to the nearer and broader social, cultural and political environment.

The free improvised music circle is very active. Mazen Kerbaj, a cartoonist and trumpet player, and the Paris-based Lebanese musicians Christine and Sharif Sehnaoui started it in 1997. The three formed a trio, attracted more musicians, and created MILLS (Musique Improvisée Libre au Liban), an organization for free improvisation in Lebanon. They organize the annual international festival, Irtijal, (Improvisation) and launched their own label Al-Maslakh (The Slaughterhouse), with the goal "to publish the un-publishable in Lebanon."

The label Those Kids Must Choke is closely linked to this circle. It produces lo-fi, experimental rock, electro-acoustic, and free improvised music. In the northern Lebanese city of Tripoli, Xardas, aka 20SV, experiments with radical abstract noise and frequencies. He managed to get a record deal with an US label - one of many proofs that niche cultures in music have become an increasingly transnational phenomenon. Cynthia Zaven, a trained pianist, works on sound and video installations. Her project, The Untuned Piano Concerto (2006), is based on a performance she realized in New Delhi. It involves improvisations on a piano while atop a truck driving through the city, interacting with horns and engine sounds in real time. Rana Eid became one of the main sound designers for independent films made in Lebanon. Eid worked on an acoustic library of sounds and noises from Beirut for a while, and she produced a CD that covers just her voice and noises from Beirut. These and many other artists from Beirut show that this circle works with a broad definition of music that includes sound and noise.

The Skeptical Nation

The majority of the artists are from upper-class families, and many were educated at the international universities in Beirut, or at art schools like ALBA (Académie Libanaise des Beaux-Arts). Within their home country, they have often become linked with the sector of civil society that opposes mainstream cultural, social, or political values. Most of these musicians do not believe in any of the regional politicians and clan leaders. In a highly radicalized and commercialized

country like Lebanon, their political approach lies in their focus on musical quality and value. These artists can thus be considered as "alternative" or "subcultural" in relation to the dominant "commercial" pan-Arabic pop scene that is constantly reproduced by Saudi Satellite TV stations (Hammond, 2007). All of them are part of what the sociologist Theodor Hanf calls the "Skeptical Nation" (Hanf, 2003). They decided to stay in Beirut, and not to leave, like a big part of the generation of musicians before them did. Their aim is to work in small steps towards a culturally vibrant Lebanon that is open to the world. They try to reach local and international niche audiences. Their dream is that these niche cultures start influencing the mainstream culture. At the same time, they are more and more skeptical about their future in this country.

Production and Distribution

All of them organize their own small concerts for an "insider" audience. Their music is mainly self-produced in small (home) studios, released on small record labels often owned by the musicians themselves, and distributed through various channels, mainly on the World Wide Web. These upcoming artists and bands are covered on websites and platforms like Lebanese Underground, the Radio show "Ruptured Sessions," the distributor and online shop Incognito, or in events organized by the NGO Acousmatik System or Kaotik System. Online distribution allows these musicians to sell their albums in small quantities into different countries. Selling in small quantities offers a lot of possibilities: The Lebanese censorship authorities are not too much interested in those niche products. And many of these small labels are not registered officially: "Officially we would not be allowed to sell our records. However, we sell them in small amounts at concerts, or via the Internet internationally. So, no one cares," one Beirut artist told me. Nevertheless, their CDs are important promotion tools: Through them, the artists gain the interest of international journalists, producers, organizers, labels, arts councils, and scholars. They receive offers to perform concerts abroad, or to go on residencies in Switzerland, Germany or the US.

Many of these musicians network with music scenes in Europe and the US, mainly. And some of them do so rather successfully. They perform in music happenings all over the world. The free improvised music scene, especially Mazen Kerbaj, Raed Yassin, Sharif and Christine Sehnaoui get reviews in internationally recognized music magazines such as *The Wire*. They are able to organize concert tours throughout Europe and the US. The duo Soap Kills was regularly invited to Australia, North Africa, Paris and elsewhere, before Zeid Hamdan and Yasmine Hamdan stopped working together. Soap Kills singer Yasmine Hamdan today works in the duo Y.A.S with Mirwais Ahmadzaï, who had produced the albums *Music* and *American Life* by Madonna. The singer Rima

Khcheich performs in Europe and the US with the US-based oud player Simon Shaheen, and in Europe with a group of Dutch Jazz musicians. A major difficulty for these artists is to create links between the different scenes within the Arab world. As the main arts funding (mainly for flights) is still coming from Europe, these artists meet mainly at Festivals abroad.

Production

Most of these sound artists and musicians own their own small laptops. They use various programs to record, edit, manipulate, convert, repair, analyze or mix audio files: for example, Logic Pro, Cubase, MAX/MSP, Pro Tools and Ableton Live. Often, the musicians exchange the programs with each other, or they download them as pirated copies, shareware, or freeware from the World Wide Web. The main winners of Digitalization are the artists who work with electronic music, and do not need expensive microphones and instruments - or a recording studio with a sound engineer. Some of the Lebanese rock and metal bands argue that they have difficulties in recording their music with an international standard. According to them, one finds many sound engineers for Arabic pop music in Lebanon; however, not too many who know how a rock album should sound.

In the following, I am going to focus mainly on three artists: Charbel Haber, Zeid Hamdan and Yasmine Hamdan.

Track 1: Coincidence and Chaos

Musically, Charbel Haber is influenced by punk, wave and Indie Rock from the UK and the US, mainly. It was in 1998, when Charbel Haber co-founded the post-punk group Scrambled Eggs. In 2002, the group recorded its first album Human Friendly Noises. The second album was called No Special Date, Nor A Deity To Venerate. The band describes it as follows: "A fine mesh of guitars and noises, pushing to the extreme the search for harmony in chaos" (www.lebaneseunderground.com). The third album by Scrambled Eggs was called Nevermind Where, Just Drive. It was produced in 2004, and the most experimental approach so far, situated somewhere between noise and free improvisation. The key piece that I analyzed with Charbel Haber (Burkhalter, 2011) is on this album. It is simply named Track 5. Scrambled Eggs recorded and produced the track in different locations, and in various steps. First: The band improvised in a studio and recorded the session. Separately Charbel Haber and Marc Codsí recorded guitar drones, feedback, and other sound effects onto a reel-to-reel machine. Mainly, they played prepared guitars - they put sticks in between the strings, or they hit the guitar with different objects. As a third step, they

recorded the guitar sounds from reel-to-reel to the computer. "In this process we played with the reel-to-reel tape. For example, we slowed it down to the minimum, and through that we got really dirty sound textures," Haber explains. In step four, they manipulated the guitar textures and the bands' recording on the computer. They used the sound software reaktor that offered them another million options for sound manipulation. The result was two hours of sonic material. From the computer, they played this back to the tape again. Again, they manipulated the material on the tape while recording it back to the computer. Finally, it was edited and mastered with the Pro Tools software, and then exported as the finished sound file. This file became Track 5 on the CD.

Accidents played a huge role. Charbel agrees with that: "I do not really remember the details of how this music was put together. I just remember that at one time we had a total mess in Pro Tools. We did not know anymore which track came from where. But we put everything together somehow, and suddenly it all sounded great".

Track 2: Eclecticism

Zeid Hamdan's approach is completely different. Hamdan was born in Beirut in 1976. As a ten-year-old, he moved to France with his family and stayed till 1992/93. He founded his first band, The Lombricks in 1995. The band mixed Oriental sounding melodies with rock, sung mainly in English. "We were mainly imitating some clichés that felt Oriental to us," Zeid Hamdan remembers, "I wanted to do something that resembles our environment. I wanted to give our listeners something familiar, but also very new. I really sounded very clichéd and arabesque. You could easily hear it: I was a foreigner in this country, but still it was my country as well. It became something fake - maybe this is why people loved it" (Hamdan).

Over the years, Zeid Hamdan created various bands and labels, and he worked together with the Beirut based record shop La CD-Thèque and its distribution label Incognito. The New Government, one of Hamdan's bands, mixed indie rock, pop and punk with a retro touch of the 1970s and provocative lyrics such as: "I killed the Prime Minister, I killed the famous journalist... we are the new Government."

Soap Kills, the duo with the singer Yasemine Hamdan, was Zeid Hamdan's main group for many years. Yasmine Hamdan was born in Beirut into a Shiite family who used to listen to the big singers from Egypt. She learned singing mainly by herself, but she took some lessons at the Lebanese conservatory, as her former teacher Rima Khcheich remembers. Today Yasemine Hamdan lives in Paris mainly. "Yasmine was part of the Lombricks already. She had introduced

me to Arabic music," Zeid Hamdan explains. Mainly, the two listened to Egyptian and Lebanese artists from the 1930s to the 1950s: Asmahan, Nour el Houda, Zaki Nassif, Fairuz, and others. According to Zeid Hamdan, no one in his community was interested in that kind of music at the time, so he was proud to let his friends listen to these old songs in a "fresh way." "To explore this huge body of Arabic songs, to harmonize it and to play it with electronic beats, is just beautiful," he explains.

"Aranis" is one of many Soap Kills remakes of an old song. Part A of the song is composed and written by Soap Kills, part B was composed by the Lebanese singer and songwriter Omar Z'éné (O'mar al Ze'inni) in the 1940s. Z'éné was one of the first and important protest singers in Lebanon (Weinrich 2006). "Aranis" appeared in two different versions on the two Soap Kills albums Cheftak (2002) and Enta Fen (2005). The 2005 version, to which I refer here, is entitled "Aranis (remix)."

The lyrics are split into two sections: Part A describes the different noises of Beirut. Part B is a critique of the Lebanese consumer culture of the 1940s (Burkhalter, 2011). Musically, "Aranis" is split into two clearly different sections, too. Section A resembles Brazilian bossa nova at first hearing - and this on various levels: the timbre of the singer Yasmine Hamdan, the acoustic guitar with major and minor chord changes, and the synthesized string sections. However, if one compares "Aranis" with bossa nova tracks from Brazil, a variety of differences occur: First, the guitar rhythm differs clearly from bossa nova rhythms. Further, the chord changes do not reach the harmonic complexities of certain bossa nova compositions. One could thus characterize part A as a pop ballad with a sense of bossa nova. Section B is very different. The melody resembles the melody that Omar Ze'éné used in the 1940s. Rhythmically this part switches between two different grooves: B1 is similar to Rocksteady, B2 to ragga and dancehall (Burkhalter, 2011).

Overall, the smooth A part and the hectic B part do not really match. However, this eclecticism can be found in many songs from Beirut. Further the "fake" Bossa Nova is nothing new, too. Fairuz and the Rahbani brothers, and later Ziyad Rahbani mainly, enjoyed producing bossa nova-like tunes, and the Egyptian singer and musician Mohammed Abdel Wahab experimented with music styles from Spain and Latin America even years before. It is thus not an unusual approach. In many of his songs, Zeid Hamdan loves to play with jokes, with little things, that are incomplete, funny and weird. "I'm trying to make fun of this and other societies. Playing being rich or poor, acting like a mafia boss, being very clean, or very dirty. I make fun of people who are very fond of themselves, I like to play roles."

Place versus Zeitgeist

From these two pieces I'd like to proceed to the main question: What does influence these musicians most: The place - Beirut? Or the global Zeitgeist in their specific music genre?

First, I intend to analyze the music from the place. Beirut went through a specific history, and it offers specific conditions and possibilities for knowledge. These conditions have positive and negative impacts on music making today. Why positive and negative? The judgments mainly come from statements by members of the wider music circles in Beirut today.

1) Crucial for today's musicians was the rise of subcultural music in the late 1960s. The psychedelic rock movement had crossed to the Arab World. Beirut alone hosted around 200 rock bands. Within the Lebanese Civil war, rock musicians were still very active. A network was set in place. With its supporters and institutions, it created the ground from which many of today's artists started their careers (Burkhalter, 2011).

2) The Europeanization and Commercialization of the Arabic Music from the beginnings of the 20th Century had and has "negative" impacts. Today's musicians follow a trend set by Arab modernists and intellectuals. These so-called modernists started to criticize the main cultural forms of the Arab world, mainly after al-nakba (literally, "the catastrophe" of the creation of the State of Israel in 1948) and al-hazima (literally, "the defeat" in the Arab-Israeli War of 1967). According to them, Arabic music is based on emotions only. They compare its endless repetitions, the circling around specific notes to the lousy Arab politics. In their search for modernity (hadith), many musicians therefore looked towards the West exclusively, or they mixed singer-songwriter traditions with Arabic instrumentation and languages. (Racy, 2003: 5, 92; Shannon, 2006: 76ff; Lagrange, 2000: 98-99; Touma, 1998: 180-188) The education system was and is based on Western teaching methods. Today, Arabic music is often performed by big orchestras instead of small Arabic takht ensembles, with simple, well-tempered harmonies instead of wild heterophony. The consequences seem clear: Today, there is both, a lack of musicians who want to learn Arabic music, and a lack of musicians who learn it in its whole aesthetical dimensions (Touma, 1998: 180-188). A great portion of the artists in this article is educated in art schools in Lebanon: theatre, cinema, and fine arts mainly.

3) Being a musician is not perceived as a great thing in a rather conservative and religious country like Lebanon. Some religious leaders do not see music as a good activity. In the 1990s, many Metal and Rock musicians were beaten up or put in jail. They were accused of being followers of Satanism. Censorship is a major issue that continues to suppress musical and cultural

development - however, musicians use it to generate press and interest as well (Burkhalter, 2011; Levine, 2008).

4) The 2006 war between Israel and Hizbullah and the recent political ruptures lead to a situation where many Lebanese musicians search their luck fast. My empirical research showed that not many musicians risk investing in long-term projects. The Lebanese market is too small for a musician to survive. The Pan-Arab subcultural networks do not really function. And high flight costs and VISA application issues make it difficult for musicians to push their careers abroad.

The analysis of the music shows the following. I will highlight only very few of the findings.

Most of the musicians and sound artists work with rhythms, grooves and beats from the canon of popular music: dub, dancehall, drum'n'bass, et cetera. Often, they use them in rather eclectic ways. The bands and sound artists often rush from one core idea to the next, with numerous breaks and direction changes.

Almost no one uses the quartertones of Arabic maqam music. Many of the Arabic singers do not master the techniques of Arabic singing properly. Most of the musicians either work with tempered scales, or with un-tempered noises and drones. Metal Bands sometimes work with scales that resemble Arabic scales: Harmonic minor scales, pentatonic scales, Locrian and Lydian modes - however, their idol bands in the US or in Finland do so, too.

A great variety of instruments and audio software are being used. One aspect I found interesting: Musicians from different genres like to prepare their instruments. They use different techniques and materials to work on the trumpet, the double bass and the acoustic guitar. They record on old reel-to-reel tape machines, or they manipulate Arabic pop music tapes with their hands. They work on popular music with a modernist/experimentalist approach.

Many musicians and sound artists focus on sonic textures a lot. They do not shy away from very harsh, noisy, trashy, distorted and edged sounds and noises. They perform them with the highest intensity on maximal volume, or on low volumes, almost not noticeable.

Summarized: These musicians' definition of music is broad. They rework, re-arrange and/or imitate the sounds of their city and the noises of war with the latest sound software. They have a specific knowledge and taste for sounds and textures, and a very fresh, playful and direct approach to music and music making. They move rather freely between what is often referred to as high-culture and low-culture. They further do not shy away from imperfection, accidents, chaos and failure - not unlike many previous modernist and experimentalist artists in

Europe and the US. Many believe in the strength of collective music - this is interesting, as it is in its essence close to Arabic tarab music.

For my book, I conducted a listening test with expert listeners from around the globe (Burkhalter, 2011). These listeners judged the quality of this Lebanese music as rather high. As the niches worldwide become more and more connected, there is more and more competition: It is not enough anymore to be the best jazz player in Beirut, when every jazz fan can compare the local hero with the global heroes with only a few mouse clicks. I therefore argue that Digitalization will lead to more quality and more professionalism in the niches. The masters and lovers of the various genres become choosy.

Place or transnational ideas?

The first listening experiences seem to offer clear results: These aesthetical approaches come from the transnational networks - they are comparable to the Zeitgeist elsewhere (this is what many listeners in my listen test argued). Vaguely, popular styles and ideas like "Grime," "Mashup," and the recent trend for "psychedelica" seem influential, but also musique concrète, noise and drone music. Directness, sharpness, catchiness and patchwork aesthetics seem a global trend too. Styles like Asian Underground, Balkan Beat are increasingly replaced by what some scholars call "Global Ghettotech": Non-Western artists no longer offer exotic African drumming or Indian sitar melodies with rather simple electronic beats, but they use gunshots as downbeats, and they express anger and aggression.

The second - or deeper - listening experiences suggest: Place is still very important. As we all know: Each place offers a specific framework of possibilities, restrictions, and realities. In my research, Biography and Generation emerged as main forces. The social position of these musicians was important, and the time of birth - out of various reasons I decided to focus on the generation of musicians and sound artists born in the beginnings of the Civil War. The biography channeled what these artists know and do not know: not too much about Arabic music, but a lot about sound textures - some of the musicians suggest that this knowledge comes from their acoustic socialization in war.

The Lebanese Civil War

The Lebanese Civil War is still highly influential - no surprise. The musicians I talked to are all traumatized to a greater or lesser extent. However, being artists, they are also fascinated by their childhood memories. They use them to construct localized artistic identities. The musicians seem to remember the war similarly: Their sonic memories are full of propaganda music and speeches from the

various militias, radio ads and jingles, plus the sounds of rifles and bombs. In his piece *CW Tapes*, Raed Yassin has packaged political speeches, propaganda music, television tunes, radio jingles and commercials from the Lebanese Civil War (see Burkhalter, 2009). These musicians know all the weapons of war just by listening to their sounds. They hear from where to where a rocket flies, and if it is of direct danger to them or not. Furthermore, their ears were shaped by around 200 radio stations that were constantly tuned to and informed the listeners about who had been killed, which streets were open to traffic, and which were not. In short: The ear played an important role during the war. In my many interviews, absurd and often very cynical questions full of black humor were raised: "Is war good ear training?" Or "Can listening to the weapons of war replace musical Solfège?" The trumpet player Mazen Kerbaj believes that the sonic memories determined to a certain extent which sounds he likes or dislikes. On the other hand, Kerbaj states clearly, that musical taste and perception keeps changing - through listening, musical education and practice (See Burkhalter, 2011.)

Music resembles the structures of the society an artist lives in - this is what ethnomusicologists argued (or argue) at times (for example Blacking, 1976) One could argue that these musicians and sound artists create the soundtrack of the 21st Century. Their music is an attempt to "create sense out of chaos" as Anthony Storr argues. He states that music is not an escape from "real" life, but a way of ordering human experience (Storr, 1992).

We can read this music from different perspectives -musical, socio-political, psychological, etc. Overall, it is the variety of these interpretations that might bring us a step further. We should not ignore the sonic material these artists are using: the samples, the sounds, etc. And we have to analyze how exactly they arrange, interconnect and play this sonic material. The latter brings us to the "core" of their music and music making. Musicians choose musical styles inside the more virtual, transnational spaces; however, they hear, translate and perform it out of their own and special position. A musician might choose a certain style just in order to reach a certain market or to get international funding. His strategy might be short-term. Changes in the core of his music making, are however far more long-term. Overall: These Lebanese musicians offer new representations beyond exotic East-West-Formulas. Their music, noises and soundscapes reflect the effects of Globalization and Digitalization on various levels. "Authenticity" to them is no longer linked to "traditional music" but to the sounds and noises of their area, to their "sonic memory."

If we listen very closely, the arguments of music lovers and scholars who argue that music started to sound alike worldwide becomes absurd: We do not find two pieces of music that sound the same. The Lebanese Mazen Kerbaj plays

his trumpet in a unique way: just because of his mother tongue he is capable of producing different sounds than a Swiss trumpet player.

To conclude: The bundle of influences and forces that lead the artist to produce his piece of music is almost impossible to unwire - for the scholar, but for the musician as well. Music is a multi-dimensional phenomenon in which many musical and non-musical dimensions are interwoven. The sound artists and musicians from Beirut are constantly influenced by a huge amount of musical and non-musical forces: from psychological traumata from the Lebanese Civil War to impacts from the surrounding ideoscapes, mediascapes, financescapes, technoscapes and other -scapes, as Appadurai would name it. At the same time, these musicians are actively trying to create their own and special music - by pushing a variety of limits, and by using the possibilities our digitalized and transnational world offers.

One great example of how the local place and the global Zeitgeist interact is the Lebanese Tarek Atoui. On his laptop, he creates soundscapes full of ruptures, cuts and contrasts. A mash-up of intense noises, digital frequencies, and samples from different sources: field recordings, voices (Arabic, English, Chinese, etc.) media files (from radio and TV), popular music (Arabic music, Chinese Opera, etc.), war sounds, and much more. Atoui adds reverb, distortion and other effects. In a concert in Berlin, Atoui used a joystick to steer his sound program MAX/MSP. He stood still when his music dived through chaos: with rhythmic structures deriving from all possible directions. Then his body would start to move when the introduced breakbeats, and hardcore drum'n'bass began structuring the soundscape.

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