

FORMULAIRE DE PROPOSITION D'INSCRIPTION

REGISTRE INTERNATIONAL DE LA MÉMOIRE DU MONDE DE L'UNESCO

1.0 Title of item or collection being proposed

Le titre doit être court- un maximum de dix mots est souhaitable.

The music holdings in Baron Rodolphe d'Erlanger's archives (1910-1932)

2.0 Summary (max 200 words)

Baron Rodolphe d'Erlanger (1872-1932) was the first Orientalist to settle in an Arab country (Tunisia) and surround himself with music scholars and performers in order to set about an unprecedented cultural and civilizational project that aimed to regenerate and promote Arab music, in particular through the publication of a monumental work (*La Musique arabe*) consisting of translations of the best treatises by ancient Arab theorists and a scholarly classification of the rules of modern music as practised in the western and eastern Arab worlds.

The paper archives carrying his name, which represent the scholarly and musical output of this first "musicological research centre" and of the pioneers of musicology, are a mine of information, with music transcriptions and work on lost or now unfamiliar musical traditions: the Hebrew cantillations of the Jews of Tunisia, the music of Tunisia's black community, the music of the Arab-Andalusian tradition, ritual music, Tuareg chants, horse-riding songs, street cries, Tripolitanian airs, Arabian airs, etc.

The content of these archival holdings far exceeds what has been published. Many of these documents are priceless and offer the world in general and researchers across the globe a wealth of varied and original material.

3.0 Auteur

3.1 Nom de l'auteur de la proposition (individu ou organisation)

[Le Centre des Musiques Arabes et Méditerranéennes \(CMAM\)](#)

3.2 Relation avec l'élément considéré du patrimoine documentaire

[Le Centre des Musiques Arabes et Méditerranéennes](#) est l'institution responsable de la conservation, la sauvegarde et la communication des documents du fonds d'archives proposé.

Adresse

[Centre des Musiques Arabes et Méditerranéennes](#) 8, rue du 2 mars 1934,
2026 Sidi Bou Saïd, Tunisie.

Téléphone : 00216-71 740 102/ 71 981 038 **Adresse électronique :** info@cmam.tn

4.0 Déclaration sur l'honneur

Je certifie sur l'honneur, que je propose le ou les éléments décrits dans le présent document au Registre de la Mémoire du monde

Signature

Nom et prénom et fonction Saima SAMOUD,

Directrice Générale du Centre des
Musiques Arabes et
Méditerranéennes

Centre des Musiques Arabes
et Méditerranéennes
La Directrice Générale

Saima SAMOUD



Date 30/11/2021

5.0 Informations juridiques

5.1 Propriétaire du patrimoine documentaire (personne ou organisation)

Centre des Musiques Arabes et Méditerranéennes

5.2 Adresse

Centre des Musiques Arabes et Méditerranéennes 8, rue du 2 mars 1934, 2026 Sidi Bou Saïd
(Tunisie)

5.3 Téléphone 00216-71 740 102/ 71 981 038

Adresse électronique info@cmam.tn

5.4 Dépositaire du patrimoine documentaire (nom et coordonnées si différent du propriétaire)

5.5 Legal status

The Centre for Arab and Mediterranean Music (Centre des Musiques Arabes et Méditerranéennes, CMAM) comes under the Tunisian Ministry of Cultural Affairs. It is a government-funded cultural institution (a status acquired in 2011), which also houses Tunisia's National Sound Archive. It is responsible for preserving, ensuring the safety of and making available the entire paper archive holdings and the nominated music holdings of Baron d'Erlanger.

See *Journal Officiel de la République Tunisienne* (iort.gov.tn), Decree-Law No. 81-2011 on the status of the institution (CMAM) and its functions.

Fournir les informations afférentes à la responsabilité légale et administrative de la préservation du patrimoine documentaire.

Tout document justificatif pertinent doit être scanné et soumis avec la demande.

5.6 Droits d'auteur

Indiquez les droits d'auteur pour chacun des éléments ou de la collection. Lorsque les droits d'auteurs ont connus, ceux-ci doivent être déclarés. Cependant, les droits d'auteur d'un document ou d'une collection n'ont aucune incidence sur son importance. Ils ne sont pas pris en compte pour déterminer si les critères d'inscription sont remplis ou non.

Baron d'Erlanger's music holdings are the inalienable public property of the Tunisian state.

Les images fournies avec la proposition d'inscription doivent être accompagnées du formulaire signé « Accord garantissant les droits non-exclusifs » disponible sur le site Internet de l'UNESCO "Mémoire du monde"

5.7 Accessibilité (notez toutes les restrictions, y compris les restrictions culturelles)

Indiquer de quelle manière les éléments / collections sont accessibles.

Encourager l'accessibilité est un objectif fondamental du Programme de la Mémoire du monde.

Par conséquent, la numérisation, dans le but de faciliter l'accès est encouragée et vous devez préciser si ce travail est déjà fait ou s'il est prévu. Vous devez également préciser les facteurs culturels ou légaux qui restreignent l'accès.

All the documents in these holdings have been scanned, listed, numbered (box number, file number, document number) and grouped into different collections. Digital versions are available online on the CMAM website (<https://ennejma.tn/archives/fr/>) at reduced resolution, and on the premises, upon request, for high-resolution digital copies. Thus there is no risk that original documents will deteriorate because of handling by users.

A comprehensive catalogue containing all the necessary information (collection, file title, number of documents per file, document type (manuscript, typed, printed, photographic), date, language, content description in French and Arabic) is currently being finalized. It will be published by the CMAM in both a print version and an online digital version. This catalogue, which can be consulted on the premises or remotely, will give researchers and the general public quick and easy access to the topic or subject they seek.

6.0 Identité et description de l'élément du patrimoine documentaire

6.1 Nom et identification de l'élément proposé

Indiquez le titre exact de la candidature et l'institution ou les institutions qui la proposent. Ces informations figureront sur le certificat d'inscription si la candidature est retenue.

Titre de la candidature : Le fonds musical dans les archives du baron Rodolphe d'Erlanger.

Dates extrêmes : 1910-1932

Références archivistiques :

- 185-16
- 185-26
- 184-10
- 157-10
- 157-06
- 148-03
- 105-01
- 195-02
- 166-12
- 195-02
- 063-13
- 063-13

Institution auteure de la proposition : Centre des Musiques Arabes et Méditerranéennes

6.2 Type de documents

Il peut s'agir par exemple de : Livres, codices, numériques, dessins, manuscrits, cartes, musique/audio/enregistrements, papiers, photographies/images, cartes postales, rapports, vidéos/films, etc.

Le fonds proposé est très diversifié et réparti sur une centaine de boîtes d'archives standard. Il comprend :

-Des documents textuels : études, résumés, traductions, notes (en arabe, en français, en anglais, en hébreu), fiches, tableaux comparatifs, tables d'échelles modales, représentations graphiques, affiches, brouillons, correspondances, cartes postales, photographies. Ces documents sont pour la plupart ; manuscrits, dactylographiés et quelques-uns imprimés.

-Des transcriptions musicales en notation alphabétique arabe et en notation occidentale. Toutes ces partitions sont manuscrites. Nous trouvons également quelques partitions musicales imprimées et publiées offertes au baron (les compositions du violoniste Sami Shawwa, les fascicules de musique turque de Dār al-ahḥān).

6.3 Catalogue ou référencement

Selon l'élément proposé, il peut être utile d'ajouter un catalogue illustrant la collection.

Fournissez une description physique de l'objet ou des objets si cela est pertinent pour leur importance mondiale.

Une collection ou un fonds d'archives proposés doivent être limités dans le temps, avec des dates de début et de fin précises.

Si les détails du catalogue ou de l'enregistrement sont trop compliqués, fournissez une description du contenu avec des exemples d'entrées de catalogue, de numéros d'accession ou d'enregistrement.

Vous pouvez également ajouter les détails du catalogue ou de l'enregistrement en annexe, ou vous référer à un inventaire en ligne.

Description sommaire du catalogue

Voir annexe du 6.3

6.4 Documentation visuelle le cas échéant

La documentation visuelle comprend des images photographiques ou du matériel audiovisuel, le cas échéant.

Joignez les photos sous forme de fichiers jpg à la demande, ou fournissez un CD, un DVD ou une clé USB pour le matériel audiovisuel.

6.5 History/Provenance

Décrivez ce que vous connaissez de l'histoire de la collection ou du document

- sa "vie" ou sa provenance - depuis sa création jusqu'à sa place dans votre institution. Cet aspect est essentiel pour l'authenticité de l'objet ou de la collection

Votre connaissance peut être incomplète mais fournissez la meilleure description possible.

The nominated holdings were bequeathed by the heirs of Baron Rodolphe d'Erlanger.

These music holdings were amassed from the early collection and research work by Baron d'Erlanger and his initial partners (Abdelaziz Baccouche and Antonin Laffage) once he settled permanently in Tunisia in 1910. They have been expanded through numerous works (field surveys, proofs and abstracts of papers and other reference works, attempted translations, music transcriptions, theoretical and analytical studies of modal and rhythmic systems, etc.) and various documents (plates, comparative tables, graphical representations, letters, postcards, rare photographs of musical instruments, orchestras and performers, etc.) following contributions from a number of prominent figures locally in Europe and in the Middle East.

The nature of the research undertaken by the baron and his team could involve looking at different copies of the same manuscript in various libraries (European, Arab and Turkish, and those of private collectors) and buying manuscripts or, failing that, having manuscript copies made by specialists (copyists), since many of the copies available proved to be incomplete. Thus the baron managed to establish his own manuscript library, and, in the case of some ancient treatises, we have authentic copies made from originals.

The documents being nominated are all authentic.

6.6 Bibliographie

Une bibliographie prouve que le patrimoine documentaire a été utilisé par des spécialistes et que la connaissance de son impact et de son influence est dans le domaine public. L'idéal serait que vous citiez les travaux de chercheurs de différents pays, autre que le vôtre, ainsi que des spécialistes locaux, pour démontrer cette influence.

- SACHS, Curt (1931/1932) : *Kongress der arabischen Musik zu Kairo 1932* [14 März- 4 April 1932], *Zeitschrift für Musikwissenschaft*, Leipzig, p.448-449.
- Sans auteur : *Le Livre du premier congrès de Musique Arabe 1932* [*Kitāb Mu'tamar al-Mūsīqā al-'Arabiyya al-Awwal 1932*], al-Mağliss al-A'lā li al-Ṭaqāfa, Caire, R/2007.
- Collectif (1922) : *Musique Arabe : Le congrès du Caire de 1932*, Le Caire, CEDEJ.
- GUETTAT, Mahmoud (2000) : *La musique arabo-andalouse : l'empreinte du Maghreb*, Paris, el-Ouns.
- GUETTAT, Mahmoud (2004) : *Musiques du monde Arabo-musulman*, Guidebibliographique et discographique, Approche analytique et critique, Paris, Dār al-'Uns.
- LOUATI, Ali (1995) : *Le baron d'Erlanger et son palais Ennajma Ezzahra à Sidi Bou Saïd*, Tunis, Simpect.
- BEN ABDERRAZAK, Mohamed Saifallah (2018) : *La contribution d'Antonin Laffage à la musicologie francophone du monde arabe*, Musicologie francophone du Maghreb, Mélanges offerts à Mahmoud Guettat, Revue des Traditions Musicales N°12, Paris/Liban, Geuthner/Université Antonine, p. 123-150.

- GHRAB, Anas, (2018) : *Le baron Rodolphe-François d'Erlanger et la musicologie francophone en Tunisie*, Musicologie francophone du Maghreb, Mélanges offerts à Mahmoud Guettat, Revue des Traditions Musicales N°12, Paris/Liban, Geuthner/Université Antonine, p. 151-161.
- BEN ABDERRAZAK, Mohamed Saifallah (2019) : *Les précurseurs de la musicologie en Tunisie (L'équipe du baron d'Erlanger)*, Questions et perspectives de la Musicologie, Collectif d'auteurs, Tunis, éd. Sotumédia, p. 57-111.
- KATZ, Israel J., (2015) : *Henry George Farmer and the First International Congress of Arab Music (Cairo 1932)*, ed. By Sheila M. Craik and Amnon Shiloah, Islamic History and Civilization, 115, Brill.

6.7 Nom, qualification et coordonnées jusqu'à trois personnes indépendantes (ou organisations) avec une expertise sur la valeur et l'origine du patrimoine documentaire.

Nom	Qualifications	Coordonnées(email)
Jean Lambert	Enseignant-chercheur, Centre de recherche en Ethnomusicologie, Paris-Nanterre.	delambert@mnhn.fr3
Mahmoud Guettat	Musicologue, Professeur émérite de l'Université de Tunis.	éméritemahmoud.guettat45@gmail.com
Ruth Davis	Enseignant-chercheur (Reader) de l'Université de Cambridge.	inrfd11@cam.ac.uk2

Notez que les noms et coordonnées de ces référents ne seront pas divulgués sur le Registre de la Mémoire du monde, ni communiqués sans leur autorisation à un tiers.

L'UNESCO pourra aussi contacter d'autres personnes faisant autorité afin de constituer une liste d'avis pour une meilleure évaluation.

7.0 Assessment against the selection criteria

7.1 Primary criteria – significance value to the world. Comment on one or more of the following significance criteria.

Tous les critères ne s'appliqueront pas à votre patrimoine documentaire. Choisissez uniquement les critères qui sont pertinents pour votre candidature.

7.1.1 Historical importance

Que nous apprend le patrimoine documentaire sur l'histoire du monde ? Traitez-le

- *Des mouvements politiques, économiques, sociaux ou spirituels*

Many of the documents in these holdings are proofs relating to the history of ancient civilizations, brief outlines of certain significant historical events and some information about the history of political change in specific countries. Thus File 3 in Box 86 is an example of a proof relating to the history of the Iranians. We find important information about Persia and Balkh, the first city of the Iranians, as well as the founding of the Persian Empire, the Median Wars, the Seleucid dynasty, the Roman attack on Persia, the Sassanids, the Persians under Arab rule, and the

Mongol princes. File 4 in Box 86 contains general historical information on Arabia, the Prophet Muhammad, the first four caliphs of Islam, the Umayyad caliphs, the Abbasid caliphs, the Fatimids, the conquest of Spain and the Spanish Umayyads, Tunisia, Algeria and Morocco.

A proof concerning the Hebrews (Box 112, File 1) deals with the history of the Jews, the Kingdom of Israel, the Kingdom of Judah and matters of language, whilst adding some bibliographical notes. In File 3 of Box 112 we find an attempt at a chronological study of the most important names, dates and events relating to the history of the Hebrews. Information from the Bible was the main source of this chronology.

There are many similar examples (history of Greece, ancient Rome, Turkey, etc.).

- *Leading personalities in world history*

Many prominent figures, of all persuasions and from all walks of life, made remarkable contributions to the cultural and civilizational project initiated by Baron d'Erlanger.

His close team consisted of both permanent members and occasional members settled in Tunisia or abroad. The main members were:

-Antonin Laffage (1858-1926), a key figure in the musical life of Tunisia, who was an instrumentalist (violinist, viola player, organist and xylophonist), a violin teacher, one of the founders of the first Tunis music school in 1896, an opera conductor in France and Tunisia, a composer (some 500 works), an ethnomusicologist, a collector of musical instruments and a publisher (publishing some thirty books).

-Ahmad al-Wafi (1850-1921), an unrivalled master of the Arab-Andalusian ma'lū f repertoire in both its mystic and profane dimensions, also had an excellent knowledge of Oriental music, especially that of the Syro-Egyptian school, as well as a literary background that extended to the works and writings of the ancient Arab theorists.

- 'Abd al-'Azīz al-Bakkūš (Abdelaziz Baccouche) and Moḥammed Sa'īd al-Kalsī: translators and men of letters.

-Mannūbī al-Snūsī (1901-1966): Baron d'Erlanger's right-hand man and private secretary. He played a vital role in preparing and coordinating the various volumes of *La Musique arabe*. Mannūbī al-Snūsī managed to turn to good account all the knowledge gained while working for the Erlanger family and devoted the remainder of his life to publishing articles and presenting radio programmes. He painted a "picture of social and economic life in Tunisia" in a manner worthy of a practised sociologist. It was he who instituted the rudiments of the sociology of music.

-Iskandar Šalfūn (1881-1934), a Lebanese musicologist, the founder and editor of *Rawdat al-Balābīl* ("Garden of the Nightingales"), the first Arab music journal. He promoted adoption of Western notation – of which he had an excellent grasp, as well as French – and made a significant contribution to the baron's project.

- 'Alī al-Darwīš (1884-1952) from Aleppo, a sheikh of the Mevlevi order, who had mastered transcription in Western notation at the Dār'ul-Elhan conservatory in Istanbul, was everywhere in demand for his erudition and nimble transcription. He taught the ney and music theory in a number of Arab countries (Syria, Iraq, Egypt, Tunisia, etc.). Alī al-Darwīš was sent to Tunis by order of King Fuad of Egypt to help Baron d'Erlanger prepare the report to be presented to the Cairo Congress on modes and rhythms in Arab music. He did a substantial amount of work: the

famous report presented at the Congress, which was used to draft Volumes 5 and 6 of *La Musique arabe*, together with additional music transcriptions and many other tasks.

-Baron Carra de Vaux (1867-1953), a historian of science and religion, was one of the French Orientalists who was fluent in Arabic. In 1891 he took on translation of *Risāla al-Šarafīyyah fi 'l-nisab al-ta'rifīyyah* by Safī al-Dīn al-Urmawī, which he published in the *Revue Asiatique*. Erlanger gave him the translation of al-Fārābī to revise, together with many other tasks.

-Ḥassan Ḥosnī 'Abd al-Wahhāb (1884-1968), historian and governor of Mahdia. He led the Tunisian delegation at the Cairo Congress, and his presentations to the committees that he attended were greatly appreciated. He was consulted on all matters relating to history.

Erlanger was also in contact with eminent musicologists and ethnomusicologists for their advice: Raouf Yekta Bey, Robert Lachmann, Erich von Hornbostel, Curt Sachs, Henry George Farmer, Alexis Chottin, Wadia Sabra, Louis Massignon, etc.

Some prominent figures were contacted to provide clarification, explanations, opinions, assistance with translation, or answers to specific questions or to supply documents in their possession (Poinssot, head of the Antiquities Department in Tunis; Mercier, a physics teacher at the Lycée Alaoui in Tunis; David Hagège, officiant at the Great Synagogue of Tunis, etc.).

- *Events of world-changing significance*
- *Specific places of significance*

These archives relate first and foremost to Tunisia – since most of the work deals with its musical traditions and was conducted on the spot – but also to the Eastern Mediterranean (Egypt, Syria and Lebanon), the Maghreb (Algeria and Morocco) and Arabia. Baron d'Erlanger's original plan for the encyclopaedia, refashioned several times, covered a vast geographical area and its various musical cultures throughout history (China, Persia, Greece, Turkey, etc.). This is reflected in the archives by the gathering of documents and pieces of information and the contacts established with institutions (libraries, research centres, publishers, etc.) and individuals (historians, musicologists, researchers, collectors, etc.) in Europe (France, Italy, Spain, United Kingdom, Turkey, etc.).

- *Traditional customs*

Many traditional customs, beliefs and superstitions specific to different ethnic groups and religious communities are covered either directly or indirectly by some of the documents in these holdings, where we find writings about certain traditions, as well as repertoires and sung texts referring to them or performed in contexts directly associated with them.

- *Relations with other countries or communities*
- *Changing patterns of life and culture*

Baron d'Erlanger's whole project to prevent Arab musical traditions from being lost was a reaction to the phenomenon of acculturation experienced by a swathe of Arab society resulting from the impact of this society's modernization through contact with the Western world. These holdings were amassed during the colonial period, at a time when many people came to accept modernity as the ideal model for society.

- *A turning point in history, or a critical innovation*
- *An example of excellence in the arts, literature, science, technology, sport, or other parts of life and culture*

Through their work, approaches, outlook, strategies and goals, which are reflected by these holdings, Baron d'Erlanger and his team were the harbingers of musicology and ethnomusicology in Tunisia and the Arab world. Their avant-garde work played its part in the growth of these disciplines and the preservation of an endangered heritage, as well as the concern to pass on musical and intellectual scholarship to future generations. The proofs relating to the history of the great ancient civilizations of the Middle East and Mediterranean basin, the history of the Arabs and their customs, the history of the Iranians, the music of China, the music of ancient Egypt, Greek music and the music of the Hebrews that appear in these holdings are so many examples of historical musicology research bolstering intellectual scholarship.

7.1.2 Form and style

Ce critère fait référence à la nature physique du patrimoine documentaire. Une grande partie du patrimoine documentaire n'est pas remarquable à cet égard, par exemple les documents manuscrits ou dactylographiés sur papier. Cependant, certaines formes de patrimoine documentaire présentent des qualités novatrices ou des niveaux élevés d'art, et c'est à celles-ci que s'applique ce critère.

- *Le patrimoine documentaire est-il un exemple particulièrement réussi de son type?*
- *Présente-t-il des qualités exceptionnelles de beauté et d'artisanat?*
- *S'agit-il d'un type de support nouveau ou inhabituel?*
- *Ou est-ce un exemple d'un type de document qui a maintenant disparu?*

The nominated documents vary in form and content (proofs, abstracts, drafts, notes, music transcriptions, graphics, letters, cards, photos, etc.).

Music transcriptions with Arabic alphabetic notation are one unusual feature of these holdings. This old form of transcription makes use of letters of the Arabic alphabet and some letter combinations to represent pitch and inflected notes over two octaves. Rhythm is indicated by series of dark and light dots and circles with a dot in the middle, with breaks for each cycle or measure. The score has a first line for the text to be sung, a second line for the musical notes and a third line for rhythmic structures.

The holdings also contain a unique document with a type of transcription resembling tablature (Box 148, File 3). This is an old method of transcription formerly used by traditional musicians, which gives the fingering for string instruments, showing *al-šāhid*, *al-wuṣṭ*, *al-dāmin* and *al-ṣaġir* (index, middle, ring and little fingers) and the number of applications of each to the strings.

In addition to these types of music transcription, we find special graphic notations to show the line of the melody, as well as complex tables containing various information on modes. This type of notation is unfamiliar; it was probably devised at the time and calls for closer examination.

7.1.3 Social, community or spiritual significance

Ce critère fait référence à l'attachement au patrimoine documentaire d'une communauté spécifique dans le présent. Vous devez expliquer en quoi consiste cet attachement. Par exemple, une communauté peut être fortement attachée au patrimoine d'un leader bien-aimé, ou à la preuve documentaire d'un incident ou d'un site spécifique. Elle peut aussi vénérer le patrimoine documentaire associé à un chef spirituel ou à un saint. Fournissez des informations sur la façon dont cet attachement s'exprime

The materials gathered (on life in Tunisian society), together with the collected texts of airs and traditional songs associated with the ceremonies of city life, as well as certain ritual melodies, songs of praise for the saints and other invocations of the names of God, have social significance and a spiritual dimension.

The content of some collections in these archive holdings has a considerable emotional hold on some people and even some communities. When black people today hear the so-called Sudanese songs (in Hausa) about work, war, hunting and exorcism rituals, they will not be unmoved by the airs of their ancestors. Nor can we divine the reaction of the Mtālīt of the Jebiniana region to hearing the old sālḥī, maṭlūṭī, agrbī, hamrūnī and šarmātī songs.

7.2 Comparative criteria. Comment on one or more of the following comparative criteria

Pourquoi ce patrimoine documentaire est-il important pour la mémoire du monde ? Quel a été son impact sur la vie et la culture au-delà des frontières d'un Etat-nation ou d'une région ? Indiquez pourquoi le patrimoine documentaire est important pour la mémoire du monde, et pourquoi sa perte appauvrirait le patrimoine de l'humanité.

These archive holdings are unique and irreplaceable; they are rich and various and have documents that cannot be found anywhere else. Some documents are significant in terms of heritage and others in terms of scholarship, while yet others are of historical or spiritual interest.

The Hebrew music collection is probably one of the largest in these holdings. It includes many unpublished music transcriptions of Hebrew cantillations specific to the Tunisian rite, and of psalms, chanted prayers and many piyyuṭim (liturgical poems).

The corpus of music transcriptions in Western and Arabic alphabetic notation was produced mainly by Aḥmad al-Wafī, Mṛīdaḳ Slama and Antonin Laffage. It contains music scores of Hebrew cantillations for the Books of Joshua, Esther, Job, Ruth, Daniel and Ezra, the Song of Songs, the Psalms of David and the Book of Proverbs, together with transcriptions of blessings, chanted prayers (Rahamana, Bitali Oura, Ana Ouridim, etc.) and other piyyuṭim (liturgical poems) chanted at various festivals: Rosh Hashanah, Purim, Hanukkah, Yom Kippur, Sukkot, Pesach, Shavuot, etc.

The transcriptions of *ta'amīm* biblical accents (specific to Tunisian Jews), the zarka tables and the comparative *ta'amīm* tables for the various books of the Hebrew Bible are to be found nowhere else: not in the prestigious *Jewish Encyclopedia*, nor in A. Z. Idelsohn's monumental ten-volume *Thesaurus of Oriental Hebrew Melodies*, nor yet in the works of Robert Lachmann or Ruth Davis. These documents, which are part of Tunisia's national heritage, have added to the sum total of universal knowledge regarding Hebrew liturgical music.

It should be noted that these holdings include music transcriptions of a few ancient camel-drivers' songs (*Ḥidā*) and two Arabian calls to prayer: the *aḡān ḥuḡayl* (Huḡayl version) and two copies of the *'aḡān 'utaybah* (Box 184, File 17) recorded with a Dictaphone (sent to the Hejaz in 1929). This is probably the first and only recording of this kind made at the time in what is now

Saudi Arabia.

The Tuareg music and airs recorded (using a Pathé recorder sent to the Hoggar Mountains) and then transcribed (*hamāsa touareg*, *touareg ahagar* and *hamāsa soudān kano*, Box 157, File 10) have totally vanished now, as had the music of Tunisia's black community (Box 187, File 1/4), today confined to the Stambali ritual, and the songs of the Berbers and the Tunisian South (*Mūḡaf*, *Msaddas*, *Qsīm yā hamām*, *Malzūma Sa 'dāwī*, *Malzūma Ga 'Māzī*, *Malzūma Mazyūdi* and *Malzūma Rūšīn*; Box 154, File 9), as well as the songs of the Mṭālīṭ of the Jebiniana region. These are all practices that have almost died out or are unknown today.

Preserving in Tunisia the music known at the time as "in the Andalusian tradition" was a major concern of Baron d'Erlanger and his team. They were interested in Andalusian modes as well as the rhythms used in the *nūba*, together with its vocal and instrumental forms. They also attached particular importance to the *mhaṭṭ*-s, concerts held in certain cafés and private houses, where the *mālūf* was performed, and thus took a special interest in this heritage and its performance. This was reflected in their endeavours to acquire old documents connected with this repertoire and to preserve it through music transcriptions and musicological research.

The versions transcribed by the masters Ahṡed al-Wāfi and Moḡammed Ghānim in these holdings offer material for researchers and performers to work on. They deserve to be examined, studied and performed. Comparative studies with current versions might be considered.

The musical transcriptions of ancient instrumental and vocal works (with the words) of the Syro-Egyptian school (*bašārif* and *muwaššahāt*), together with the theoretical studies of ancient Arab modes and rhythms with their respective notations, produced by 'Alī al-Darwīš and Iskandar Šalfūn, which are impossible to find in their countries of origin, are the sole evidence of a cultural legacy and a musical and musicological knowledge that is now lost or dying out.

The holding of the first Congress of Arab Music in Cairo in 1932 was an event of the utmost importance in the history of music and contemporary Arab musicology. Amongst other things, this first congress had a considerable influence on the teaching of music in a number of Arab countries. All the preparations for the congress were made in Sidi Bou Saïd (Tunis), at Baron d'Erlanger's palace, by a team headed by the baron. The Cairo Congress collection in these holdings contains valuable documents relating to these preparations. Certain rare documents could be studied in greater detail by today's musicologists in order to shed new light on certain questions relating to the holding of the Congress and the work of its committees, on the correctness of certain statements in some of the reports, and on the conclusions and outcome of specific work. The collection further includes numerous letters, such as those between the baron and the King of Egypt, the Bey of Tunis and certain high-ranking figures in Europe and Arab countries.

In addition to drafts of translated and published treatises, these holdings contain attempts at translation of many other ancient treatises and hitherto untranslated works. These include Ibn Zayla's *Kitāb al-kāfi fī al-mūsīqā* and the treatises on music by al-Kindī, Yahya al-Munajjim and Abdelkader ibn Ġaybī.

Some works were also translated into French, at least in part, because content was important. This was the case for Raphael Georg Kiesewetter's German study (*Die Musik der Araber: Nach Originalquellen dargestellt*), published in Leipzig in 1842, and the book by Muḡammad Kāmil al-Hula'ī, *Kitāb al-mūsīqā al-šarqī* ("The Book of the Oriental Musician").

What is more, translations into French were not limited to treatises, books and other writings;

they also covered texts of mystic poets, the words of many occasional songs, ritual songs (translation of the 17 parts making up the *ʿādah Šāḡduliyyah*; Box 194, File 9) and other poems used in some traditional vocal forms (*tawāšīh*, *azjāl*, *muwaššahāt*, *qasāʿid*, etc.).

7.2.1 Rarity

L'objet ou la collection sont-ils rares ? Est-il unique (le seul jamais créé), ou le dernier survivant d'une forme de patrimoine documentaire autre fois très répandue? Existe-t-il des objets ou des collections similaires?

The nominated holdings are unique. However, some documents, including published music scores and musicological journals (compositions of the violinist Sami Shawwa, Turkish music parts from Dār al-Alhān, Šalfūn's journal *Rawdat al-Balābil*, etc.), were bought by or given to the baron. Some of these documents sometimes cannot be found in their countries of origin today

7.2.2 Integrity, completeness, condition

Le patrimoine documentaire est-il complet, ou bien des sections ou des pages manquent-elles

? Une partie du patrimoine documentaire s'est-elle perdue, ou des parties supplémentaires sont-elles conservées ailleurs ? Si c'est le cas, donnez des détails.

The documents that we are nominating are complete.

What condition is it in?

The documents being nominated are in satisfactory condition.

7.2.3 Statement of significance

Résumez les points que vous avez soulevés aux points 7.1 et 7.2, et défendez l'authenticité en vous appuyant sur la provenance du patrimoine documentaire.

Quel a été l'impact de ce matériel du patrimoine documentaire sur l'histoire et la culture mondiales ?

8.0 Consultation with stakeholders

8.1. Provide details of consultation with relevant stakeholders about this nomination

Relevant stakeholders include:

- *Owners/custodians of the documentary heritage*

Saima Samoud, Director General, Centre for Arab and Mediterranean Music (CMAM)

Tel.: 00 216 71 740 102/ 71 981 038

E-mail: saimasamoud.dg@cmam.tn

Manoubia Hermi, Curator, National Sound Archive and CMAM paper holdings

E-mail: manoubia.hermi@cmam.tn

Hamdi Makhoul, musicologist and scientific officer, CMAM

E-mail: hamdi.makhoul@gmail.com

- *Communities with involvement in the documentary heritage*
- *Scholars who research the documentary heritage*

Mohamed Saifallah Ben Abderrazak, musicologist and researcher having worked on these archives, lecturer and supervisor, University of Tunis

E-mail: saif.abderrazak@gmail.com

Mohamed Anis Hmadi, musicologist and contract researcher, CMAM

E-mail: mohamedanishmadi@gmail.com

9.0 Risk assessment

9.1 Detail the nature and scope of threats to the nominated material

Le patrimoine documentaire est-il menacé par:

- *Des conditions climatiques*
- *Un mauvais stockage*
- *Des problèmes économiques*
- *Des interférences politiques potentielles.*

Si votre patrimoine documentaire est à risques, précisez-le - l'UNESCO doit connaître sa situation réelle.

The nominated holdings are not at risk.

10.0 Preservation and access management plan

10.1 Describe, or attach as a scanned document, any existing plans. If no plans exist, provide details about proposed conservation, storage and access strategies.

After having undergone systematic analysis, followed by classification and scanning, the music holdings in Baron Rodolphe d'Erlanger's archives were put into a hundred or so standard archive boxes and stored in a suitable area of the Ennejma Ezzahra palace, protected from light, humidity and temperature variation.

Improving the online catalogue and offering more detailed information about each file will give researchers and other interested parties quick access and a better overview of the content.

11.0 Any other information

11.1 Note below or attach scanned documents as appropriate

Il peut s'agir de déclarations de sympathisants, de plans de promotion du patrimoine documentaire s'il est inscrit, ou d'articles d'actualité scannés relatifs au patrimoine documentaire.

Comment envisagez-vous l'utilisation de ce patrimoine documentaire pour l'éducation et la recherche?

These holdings warrant inclusion in the Memory of the World programme for their uniqueness and the importance of their content. They are the memory of a whole era, of interest to everyone and not just musicologists, ethnomusicologists and musicians. They are the result of unremitting work by a team of scholars and uncontested masters of tradition. We also find contributions and input from many specialists abroad (Arab and European).

If the nomination is approved, the inscription will appear on the CMAM website and be the subject of a media campaign to raise its profile internationally, thus attracting the attention of researchers everywhere and encouraging them to undertake study of certain documents or collections.

One-day seminars have been organized at the Tunis Institute of Music to outline the content of these holdings to students and encourage them to study some of it. Three PhD students are writing their theses on specific collections. It is planned to put on more such events with other academic institutions in Tunisia and in neighbouring countries.

Inclusion of these holdings in the Memory of the World programme will prompt many Tunisian music lovers who are collectors or holders of valuable ancient documents – sometimes jealously guarded in unsatisfactory conditions – to bequeath their “cultural property” to the Centre for Arab and Mediterranean Music, thus contributing to the expansion of its collections (already under way), which will systematically be made available to all.

12.0 LISTE DE CONTRÔLE

Résumé dûment complété (section2);

Identité, description de l'élément proposé et coordonnées complètes de la personne à contacter dûment renseignées (section3);

Déclaration sur l'honneur signée et datée (section4);

S'ils 'agit d'une proposition conjointe, la section 4 doit être modifiée en conséquence et toutes les déclarations sur l'honneur obtenues;

Informations juridiques (section5);

Informations sur le dépositaire—si celui-ci n'est pas le propriétaire (section 5); Détails complets concernant le statut juridique (section5);

Informations sur l'accessibilité (section5);

Détails complets concernant l'autorisation de droits d'auteur pour les images réalisées(section5);

Identification du patrimoine documentaire (section6);

Histoire/provenance dûment renseignées (section6); Bibliographie établie (section6);

Noms, qualifications et coordonnées jusqu'à trois personnes indépendantes ou organisations reconnues (section6);

Les éléments présentés répondent-ils aux critères de sélection?(section7); **Déclaration de valeur (section7);**

Détails concernant la consultation des partenaires dûment fournis (section8);
Evaluation des risques (section9);

Résumé du plan de gestion de préservation et d'accessibilité réalisé or stratégie proposée(section10);

Toute autre information le cas échéant (section11);

Documents scannés supplémentaires y compris des reproductions photographiques pertinentes et de qualité identifiées pour illustrer le patrimoine documentaire (300dpi, format JPG, de préférence en couleur);