

# HÉLÈNE SECHEHAYE

Doctor in **Music and Musicology** (France)  
and in **History of Arts, Musicology** (Belgique)

Specialisation: **Ethnomusicology**

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## DEGREES AND CERTIFICATES

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2021 | **Qualified Lecturer** (Maître de conférences) (FR) – CNU

2020 | **Doctor in Music and Musicology** (FR) and in **History of Arts and Musicology** (BE)  
**Université Libre de Bruxelles** (BE) and **Université Jean Monnet Saint-Étienne** (FR)

Dissertation: *Des Gnawa à Bruxelles aux Gnawa de Bruxelles. Analyse de pratiques musicales relocalisées*

*[From the Gnawa in Brussels to the Gnawa from Brussels. Analysis of relocalised musical practices]*

Funded by a **Mini-ARC** grant (4 years, full-time) awarded by the Université Libre de Bruxelles

Promoters: Béatrice Ramaut-Chevassus (UJM), Anne Damon-Guillot (UJM), Marie-Alexis Colin (Secretary, ULB) and Stéphanie Weisser (ULB)

Additional Jury: Andrea Rea (President, ULB), Denis Laborde (Reporter, CNRS / EHESS), Olivier Tourny (Reporter, CNRS / Aix Marseille Université), Laurent Pottier (UJM)

Gnawa are a brotherhood community coming from the sub-Saharan presence in Morocco. They are known for their nocturnal ritual of trances, the lila, but also for their incessant musical activity in the public and tourist attractions of Morocco. This thesis concerns the musical practices of the Gnawa in Brussels. Indeed, the Moroccan community of Brussels is one of the most important in the capital, and Gnawa has become one of its audible voices. About forty musicians are active both in rituals and in weddings, both in concert venues and in the streets for parades.

This thesis focuses on the movements of repertoires, practitioners and their instruments. These circulations bear a historical significance: on the one hand, they are at the origin of the emergence of the Gnawa practice, born from the meeting of several sub-Saharan African cultures brought by slaves to Morocco. On the other hand, they are constitutive of the contemporary identity of the Gnawa both in their initiation process through ḡōla and in the construction of their career.

The Gnawa presence in Brussels also raises the question of regional musical styles. In Morocco, each region has an “ancient” style, which has gradually been replaced by a modern, globalised style. In Brussels, while the repertoire of the guembri lute is often played in its globalised version, the drum repertoire remains very much attached to its Tangier style. Based on analyses of the musico-choreographic repertoire, this thesis reviews how and why regional musical identities are sometimes highlighted and sometimes put aside.

This research is based on several years of fieldwork carried out in Brussels, Morocco and others places of the Moroccan diaspora in Europe, and takes into account historical, ethnomusicological, anthropological and sociological data. The Gnawa activities in Brussels are considered both from a transnational perspective, linked to globalised practices around the world, but also deeply rooted in a specific Brussels locality, which gives them a unique trajectory

2013 | Master in **History of Arts, Musicology Section** | Université Libre de Bruxelles

Master thesis: *Écrits de compositeurs à propos de l'enregistrement [Composers' Writings on Recording] (1919-1939)* promoted by Valérie Dufour

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## TEACHING

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2020 – present | **Professor in Ethnomusicology** | **Conservatoire Royal de Bruxelles**, Rythms and Rythmics Department

**Guided Listening: Rhythm in Traditional Music** | 3 courses of 15h/years | Students: B1 (from 2020), B2 (from 2021) and B3 (from 2022)

**Rhythmic Theories and Notations** | 15h/year | Students: B2

2021-2022 **Substitute Lecturer** | **Université Libre de Bruxelles**, Musicology Department

**Cultural History of Music, 18th-20th centuries** | 24h/year | Students: B1 Musicology, B2 History of Arts and M1 Cultural Management

2018 - 2020 | **Université Libre de Bruxelles** | Musicology Department

12h of Exercises in Music History from the Middle Ages to the Baroque | Students: B1 and B2

4h of Introduction to Computer Music Writing | Students: MA1

2017 | **Université Jean Monnet, Saint-Étienne**

2h of Methodology in Ethnomusicology | Students: M1 in Musicology

6h Supervision of the Ethnomusicology Seminar « Children Musicians » taught by Anne Damon-Guillot | Students: M1 in Musicology

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## ASSISTANTSHIP

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2021 (1 month) | **Research Assistant** | **Haute École de Musique de Genève (Switzerland)**

Project Writing for an FNS Funding "IMA: Interpreting Today's Music"

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## GRANTS

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2020 | **Stipendia Academiae Belgicae** (3 months, full time) awarded by the Academia Belgica for a research stay in Rome (between April and July 2021)

2016-2020 | **Mini-ARC** (4 years, full time) awarded by the Université Libre de Bruxelles for the completion of a doctoral thesis in ethnomusicology

2012 | **Excellence scholarship** awarded by the Université Libre de Bruxelles for the writing of the master thesis

2011 | **Excellence scholarship** awarded by Wallonie-Bruxelles International for a language study stay at the Pushkin Institute (Moscow, Russia)

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## ORGANISATION OF SCIENTIFIC EVENTS

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- 09-11/05/2022 | **Toots Thielemans (1922-2016). A Century of Music Across Europe and America** | International conference co-organized with Hugo Rodriguez (KBR) | Royal Library of Belgium | Member of the scientific committee and organizer
- 21/03/2018 – 21/03/2019 – 12/03/2020 – 15/03/2022 | **BRuMM – Musiques migrantes à Bruxelles** | Study and exchange days | Université Libre de Bruxelles & Centre Bruxelles d'Action Interculturelle  
Member of the academic and organising boards
- 1/03/2019 | **Les Gnawa en diaspora** | Study day | Université Jean Monnet de Saint-Étienne / Musée des Civilisations de Saint-Just Saint-Rambert  
Member of the academic and organising boards
- 28/09/2017 | **Le Portrait de musicien** | Study day | Université Jean Monnet, St-Étienne  
Member of the organising board
- 21-28/05/2016 | **Gnawa Made in Brussels** | North Brussels Cultural Centres  
Academic adviser and member of the organising board

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## ADMINISTRATION

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- 2020 – present | **Founding Member and president of ICTM Belgium**, Belgian National Committee of the International Council for Traditional Music (ICTM). Organization of a network of researchers in Belgium, development of scientific projects (symposiums, conferences, seminars) and mediation (workshops, conferences).
- 2019 – present | **Belgian Liaison Agent for the International Council for Traditional Music.**  
Drafting of annual reports, relaying of Belgian activities abroad and of foreign activities in Belgium
- 2015 - present | Member of the **Société Française d'Ethnomusicologie**
- 2014 – present | Member of the **Société Belge de Musicologie**

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## SCIENCE POPULARISATION

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- 2022 – present | Lecturer for the introductions to the World Music Concerts Series at the **Opéra Philharmonique Royal de Liège** (Belgium)
- 2022 – present | Coordination and execution of the "**Chaabi Habibi**" research axis around Moroccan female music in Belgium: field research, archiving, oral presentations and musical lectures, supervision of the knowledge repatriation process. Past presentations: MuntPunt (Brussels, BE), Centre Culturel de Ganshoren (BE), Les Chiroux (Liège, BE).
- For **Jola - Hidden Gnawa Music in Brussels** project: Various presentations and musical lectures around Gnawa and Moroccan music (2020-present): Muziekpublique (Brussels, BE), Institut des Cultures

de l'Islam (Paris, FR), Ateliers d'Ethnomusicologie (Geneva, CH), Darna (Brussels, BE), Popular University of Anderlecht (BE)

**Exhibition Jola** : Darna, the Moroccan-Flemish house (Brussels), September 2020.

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## CULTURAL WORKER

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2016 – 2018 | Volunteer **project coordinator** | **Seyir Muzik** asbl (Brussels, BE)

Founding member of this association specialized in the diffusion of traditional music (Mediterranean basin, Greece, Turkey). Conception and publication of CDs, promotion and booking of artists, organization and logistics of concerts.

2014–2016 | **Music school and label supervisor**, full time | **Muziekpublique** asbl (Brussels)

Association specialized in the diffusion of 'traditional music' in Brussels

Management of the music academy and the music label, programming of events, conception and publication of CDs, promotion and booking of artists, organization and logistics of concerts. Projects followed: Adana (Armenian-Turkish quartet), Refugees for Refugees, Voxtra.

2013 | Training at the **Centre de Recherche en Ethnomusicologie** | Université Paris Ouest – Nanterre (FR)

Putting on line sound documents concerning the African collections (collection, cataloguing and classification of the archives, documentation on the recordings, digitization of the sound tapes, putting the recordings on line...)

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## TRAININGS

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10-15 October 2017 | **Filming Music** | Festival Haizebegi and Institut de Recherches sur les Musiques du Monde, Bayonne (FR), in partnership with the BTS Métiers de l'Audiovisuel in Biarritz | 36 hours of training

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## LANGUAGE SKILLS

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**French** | Mother language

**English** | B2-C1

**Spanish** | B2

**Dutch** | B1

**Russian** | B1

**Arabic** | Classical Arabic : A2-B1 | Colloquial Moroccan Arabic : intermediate level

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## PAPERS

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10/10/2022 | Royal Library of Belgium (BE)

« **Subversive idols: female *chaabi* singers in the Moroccan diaspora in Brussels** », 75<sup>th</sup> Brithday of the Belgian Musicological Society

10/05/2022 | Royal Library of Belgium (BE)

with Hugo Rodriguez (KBR), « **Toots Thielemans et les musiques latino-américaines. Répertoires, réseaux et réception de « l'autre jazz** »,

26/11/2021 | Centre des Musiciens du Monde (Montréal, CA)

« **Femme qui danse, corps en transe : mouvement et féminité dans les performances gnawa à Bruxelles** », conférence Rencontres Musicales d'Automne coordinated by Centre des Musiciens du Monde and OICRM

27/09/2021 | Tanger (MA)

« **From Tangiers to Brussels : Following the *šamālī* repertoire in the European capital of the Gnawa** », symposium of the ICTM Study Group for Mediterranean Studies

03/06/2021 | University of Barcelona (SP)

with Stefano Portelli (University of Leicester), « **Espirits de la diàspora : ritual i espai urbà entre Casablanca i Barcelona** », seminar of Observatori d'Antropologia del conflicte Urbà

05/05/2021 | Université libre de Bruxelles (BE)

with Maïté Maskens (ULB) et Emir Mahieddin (CNRS/EHESS), « **(Spi)ritual and musical mobilities in the diaspora** », seminar ICTM Belgium / Laboratoire de Musicologie de l'ULB.

17-19/09/2020 | Köln University (DE)

« **Refugees for Refugees : Musicians Between Confinement and Perspective** » [accepted but canceled because of covid-19], 3rd conference of the German Network on Forced Migration.

6/06/2019 | University of Lausanne (CH)

« **Gnawa marxellois and *ǧōla* : initiatory continuities** », international conference Penser les (im)mobilités musicales .

11/04/2019 | Université Rennes 2 (FR)

« **La *lila* des Gnawa marxellois** », study day Rituels de possession et interculturalité au 21<sup>e</sup> siècle : la musique et la transe.

01/03/2019 | Musée des Civilisations Saint-Just Saint Rambert (FR)

« **Bruxelles : une nouvelle capitale gnawa ?** », journée d'études Les Gnawa en diaspora (Université Jean Monnet Saint-Étienne / Musée des Civilisations Saint-Just Saint Rambert).

19/06/2018 | Dar Souiri, Essaouira (MA)

« **D'une rive à l'autre : la *āda* des Gnawa marxellois** », 12<sup>th</sup> Conference of the Study Group on Mediterranean Music of ICTM.

21/03/2018 | Université libre de Bruxelles (BE)

« **Musique et musiciens gnawa à Bruxelles, des trajectoires entremêlées** », study day Musiques migrantes à Bruxelles.

28/04/2017 | Université Catholique de Louvain (BE)

« **Les Gnawa à Bruxelles, une approche de la migration par le prisme de la musique** », seminar of the Ecole doctorale thématique en sciences sociales de la Communauté Française de Belgique.

24/04/2016 | Sarajshvili Tbilisi State Conservatoire (GE)

with Itzana Dobbelaere et Martina Hanakova : « **The *šaršara* of the Gnawa's *guembri*: illustration of an evolving tradition** », 7th International Musicological Students Conference Competition.

6/03/2016 | Université de Strasbourg (FR)

with Itzana Dobbelaere : « **La *ṣarṣara* du *guembri* gnawa : focus sur un accessoire en déclin** », 4th study day of Jeunes Chercheurs du GREAM.

4/05/2015 | Musée du Quai Branly – Jacques Chirac (FR)

with Stéphanie Weisser : « **Des Gnawa à Bruxelles aux Gnawa de Bruxelles : pratiques musicales gnawa dans la capitale de l'Europe** », joint study days of Société Française d'Ethnomusicologie and British Forum for Ethnomusicology.

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## PUBLICATIONS CHOISIES

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### Books

2023 (accepted) | ***Des Gnawa à Bruxelles aux Gnawa de Bruxelles. Migration de pratiques musicales marocaines***, Paris, Vrin.

### Peer-reviewed articles

2023 [under writing] « **Pratiques féminines du *chaabi* dans la communauté marocaines de Belgique** », *Revue Belge de Musicologie*.

2022 | **Entretien avec Jean Lambert**, *Cahiers d'Ethnomusicologie* n°35.

2021 | with Stéphanie Weisser and Olivier Lartillot | « **« Bruiteurs » ou « altérateurs » ? Quand un son grésillant n'est pas (seulement) un son bruité** », *Cahiers d'ethnomusicologie* n°33 [accepté]

2019 | « **En tambours et en trompettes : Remork et Karkaba, fusion et marocanité à Bruxelles** », *Cahiers d'Ethnomusicologie* n°32 & *Colophon* [online: <https://www.colophon.be/05-fiche-doc-belgique-maroc>].

2019 | « **"En Belgique, il n'y a rien" ? Le rituel de la *lila* chez les Gnawa marocains** », with Stéphanie Weisser, *Civilisations*, vol. 67.

2019 | « **Refugees for Refugees. Musicians between Confinement and Perspectives** », article co-écrit with Marco Martiniello, *Arts*, vol. 8, n°1.

2016 | « **The *ṣarṣara* of the Gnawa's *guembri*: illustration of an evolving tradition** », with Itzana Dobbelaere et Martina Hanakova, *Kolo naukowe Krakow Online Musicology Magazine*, vol. 30, p. 7-28.

2015 | « **Les Gnawa à Bruxelles : analyse d'une reconfiguration culturelle** », with Stéphanie Weisser, *Brussels Studies*, vol. 94, 24 août 2015 [online : [www.brusselsstudies.be](http://www.brusselsstudies.be)].

### Comptes-rendus

2022 [under writing] Alessandra Ciucci, The Voice of the Rural Music, Poetry, and Masculinity among Migrant Moroccan Men in Umbria, *Revue Française de Musicologie*.

2022. [en cours de publication] Ursula Hemetek, Inna Naroditskaya et Terada Yoshitaka (dir.), Music and Marginalisation beyond the Minority-Majority Paradigm, *L'Homme*.

2022. Liselotte Sels. Between Turku and Halay, *Ethnomusicology Forum*.
2021. Pascal Cordereix et Jean Lambert (dir.), Congrès de Musique arabe du Caire 1932, *The Yearbook for Traditional Music*, vol.53.
2020. Anne Damon-Guillot & Talia Bachir-Loopuyt (éd.). Une pluralité audible ? Mondes de musique en contact, *Cahiers d'ethnomusicologie* n°33.
2020. Jean Pouchelon. Les Gnawa du Maroc, intercesseurs de la différence, *Cahiers d'ethnomusicologie* n°33.
2019. Nicolas Darbon, Musique et littérature en Guyane. Explorer la transdiction, in *La Revue Belge de Musicologie*.
2017. Bertrand Bouvier et Anastasia Danaé Lazaridis (ed.), Samuel Baud-Bovy (1906-1986). Néohelléniste, ethnomusicologue, musicien in la *Revue Belge de Musicologie*.
2016. Simha Arom et Denis Constant-Martin. L'Enquête en ethnomusicologie. Préparation, terrain, analyse in la *Revue Belge de Musicologie*.

### Albums

2022. *Gnawa Rumi* [Musiques gnawa en Italie, co-produit avec Stefano Portelli], Nota (IT), 12 pistes, livret trilingue IT/EN/AR.
2020. *JOLA – Hidden Gnawa Music in Brussels*, Muziekpublique (BE), 13 pistes, livret quadrilingue FR/NL/EN/AR.