

The musical tradition of Maluf is believed to have come to North Africa with Muslim and Jewish refugees escaping the Christian reconquista of Spain between the tenth and seventeenth centuries. Although this Arab Andalusian music tradition has been studied in other parts of the region, until now, the Libyan version has not received Western scholarly attention. This book investigates the place of this orally-transmitted music tradition in contemporary Libyan life and culture. It investigates the people that make it and the institutions that nurture it as much as the tradition itself. Patronage, music making, discourse both about life and music, history, and ideology all unite in a music tradition which looks innocent from the outside but appears quite intriguing and intricate the more one explores it.

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