My Voice Is My Weapon
McDonald, David A.

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NOTE ON ACCESSING PERFORMANCE VIDEOS

I have deposited a portion of my ethnographic field recordings with the evia Digital Archive Project housed at Indiana University (www.eviada.org). The evia project is a collaborative venture to establish an online digital archive of ethnographic field videotapes for use by scholars and instructors. Funded from 2001 to 2009 by the Andrew W. Mellon Foundation, Indiana University, and the University of Michigan, the project developed from the joint efforts of ethnographers, scholars, archivists, librarians, and information technologists to make available ethnographic field tapes for use online in teaching and research environments. However, the evia project is much more than simply a digital archive. The process of depositing these recordings requires rigorous annotation and peer review whereby each performance, each song, is painstakingly documented, analyzed, and fully searchable across the entire collection by various keywords and controlled vocabularies.

As a companion to this text, my evia project, entitled Music, Folklore, and Nationalism among Palestinian Refugees in Amman, Jordan (2003–2005), allows the reader to view video field recordings of many of the performances discussed in this monograph; easily search within the collection for titles, lyrics, or artists; and quickly toggle between performances of the same songs and dances by various performers. While making their way through this monograph, readers are invited to explore this ethnographic video collection for further explanations, performances, and demonstrations of core aspects of Palestinian music and dance.

Below is a list of pertinent audio/video examples available for viewing on the evia website. Each example below has been assigned a persistent uniform resource locator, or purl, which functions as a unique marker or web address for locating the audio/video example in the evia project collections. Throughout the text I have also labeled each example with a
parenthetical code (e.g., evia 14-A3387). Those who wish to access the evia project collections must first create a free account by clicking “enter the archive” and then clicking the login button, which opens the “create an account” page where they may register with the evia project. Once an account has been created, the listed examples below may be easily located. Readers of the print edition of this book may access the videos by logging into the evia project and typing into their web browser the full purl address associated with a specific media example. These purl addresses are listed below as well as in the endnotes of the chapter wherein an example is discussed. A purl address includes a root that never changes and a six-digit, one-character, purl identifier at the end of the address (e.g., 14-S9030) that is unique to each specific media example. Once the full purl address has been entered, readers may view other media examples simply by replacing the unique purl identifier at the end of the address with the purl identifier of the media example they wish to view. Readers of the electronic version of this book may simply click on the purl address for each example wherever it arises; once they have logged into the evia website, this active link will take them directly to the requested media example. Once registered with evia, readers may create a playlist of events and scenes for future reference. This playlist will eliminate the need to search for each example when returning to the site. The list below, organized by chapter, includes the segment title, parenthetical code, and the full purl address for each audio/video example discussed in this book.

Audio and Video Examples

CHAPTER 2

EVIA 14-S9039 | “Yama Mawil al-Hawa” (Oh song of longing)
[http://purl.dlib.indiana.edu/iudl/eviada/14-S9039]

EVIA 14-S2070 | “Min Sijn ʿAkka” (From ʿAkka Prison)
[http://purl.dlib.indiana.edu/iudl/eviada/14-S2070]

EVIA 14-A0876 | Carrying the martyr in a mock funeral march
[http://purl.dlib.indiana.edu/iudl/eviada/14-A0876]

EVIA 14-A3387 | “ʿAtābā”
[http://purl.dlib.indiana.edu/iudl/eviada/14-A3387]

EVIA 14-A1093 | “ʿAlā Daḵūnā”
[http://purl.dlib.indiana.edu/iudl/eviada/14-A1093]
EVIA 14-A6184 | Demonstration of dabke pattern, “wāhid wa nūs”
[http://purl.dlib.indiana.edu/iudl/eviada/14-A6184]

EVIA 14-A5646 | “Yā Zarīf al-Ṭūl”
[http://purl.dlib.indiana.edu/iudl/eviada/14-A5646]

CHAPTER 3

EVIA 14-S6760 | “Hubbat al-Nar” (The fire swelled)
[http://purl.dlib.indiana.edu/iudl/eviada/14-S6760]

EVIA 14-S0768 | “Ishhad Ya ’Alam” (Witness oh world)
[http://purl.dlib.indiana.edu/iudl/eviada/14-S0768]

CHAPTER 5

EVIA 14-S7686 | “Sadayna al-Shawari” (We blocked the streets)
[http://purl.dlib.indiana.edu/iudl/eviada/14-S7686]

CHAPTER 6

EVIA 14-S6800 | “Aghniyat Hubb li-Shahid al-Karak” or “Ahmad Majali”
(A love song for the martyr from Karak, Ahmad Majali)
[http://purl.dlib.indiana.edu/iudl/eviada/14-S6800]

EVIA 14-S0790 | “Laya wa Laya”
[http://purl.dlib.indiana.edu/iudl/eviada/14-S0790]

CHAPTER 7

EVIA 14-S4997 | “Dawla” (State/country)
[http://purl.dlib.indiana.edu/iudl/eviada/14-S4997]

EVIA 14-A4295 | Kamal Khalil is greeted by Umm Imran, an elderly woman during a groom’s celebration in al-Wahdat refugee camp
[http://purl.dlib.indiana.edu/iudl/eviada/14-A4295]