



ETHNOTES

Welcome to our first issue!



It gives us great pleasure to welcome readers to the first issue of ETHNOTES, a Newsletter about Ethnomusicology at the Faculty of Music, University of Toronto. It has been created by our faculty members and students, a small subset of whom were recently pictured enjoying afternoon beverages at a famous

local watering hole. ETHNOTES will inform and entertain, providing news about our ethnomusicological events, activities and achievements, and offering portraits of our personalities past and present.

James Kippen, Jeff Packman & Joshua Pilzer

Issue 1: September 2012

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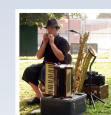
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Notes from the Field: Vanessa Thacker

When I moved to Ireland this past May to begin doctoral fieldwork on young sean-nós singers in Connemara, I planned to live in Dublin for two months, then move to Connemara for 14 months. I had arranged accommodation in Dublin, but had made no specific plans for where I would go afterwards. It was difficult to plan to live in the rural

Gaeltacht (Irish-speaking) region of Connemara as I had no contacts in the area. Leaving a lot up to chance, I was fortunate that I soon received help and guidance from several Connemara sean-nós singers. I moved to the

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Notes from the Field: Vanessa Thacker (...continued)

Carna region of Connemara, which is renowned for sean-nós singing and dancing. It is also the location of the annual Féile Chomortha Joe Éinniú (Joe Heaney Commemorative Festival), which celebrates the life of the famous sean-nós singer from Carna with singing sessions, workshops, and concerts. My neighbours here include well-known singers, and weekly traditional music sessions in Carna feature a talented multi-generational mix of local singers and musicians.

While the topic of my research is young singers' experience of song, my fieldwork experience has been much broader in scope. In addition to seeking out informants in Connemara and in other parts of the country, I am also participating in the activities and events that are offered in my local community. These include zumba, a walking club, regattas, cultural nights, and dances. However, the greatest benefit of living here is being able to have regular informal visits and



conversations with people in their homes and at various events. During these conversations the important links between song and the experience of everyday life are becoming more apparent.

I have spent the summer trying to immerse myself in the traditional music community by attending various festivals, sessions, and concerts in Dublin, Galway and Connemara. I also have regular sean-nós lessons to learn songs from the Carna region. In addition, lessons develop my Irish language fluency and add songs to my repertoire that I can perform at sessions. This is important because when I attend a local session I am usually asked to participate by singing a song. I find that learning the songs has a direct influence on how well I can participate in and observe various musical settings.

Although the location is ideal for my project, I have encountered a few practical challenges to living in the rural countryside. For example, when I moved here I did not have a car, and although some of my neighbours were kind enough to drive me to local sessions and into Galway for groceries, it was clear I needed wheels in order to be able to be independent and not overstay my welcome. I was extremely fortunate to inherit a car from an American PhD student who had finished her fieldwork in Ireland; however, I quickly had to adapt to a manual gearshift and to driving on the left side of the road. This process included stalling five times in the centre of Westport as I tried to negotiate a small ramp, and struggling with multi-point turns as the car has no power steering.

I have learned that everything takes more time in the countryside: nothing starts on schedule, and publicity for local events is by word-of-mouth, so I always need to



I have learned that everything takes more time in the countryside: nothing starts on schedule, and publicity for local events is by word-of-mouth

ask what's happening. Also, the only way to get mail is if the postman knows you: there are no numbers on houses. Sadly, I think I offended the postman in my first few weeks, so now he delivers my mail next door!

I am grateful to still have 12 months of fieldwork ahead of me in Connemara; I look forward to gaining a deeper understanding of how people experience sean-nós and song in the coming months.

Vanessa Thacker is a third-year doctoral candidate in Ethnomusicology. She has recently mastered the art of driving on the wrong side of the road!



Prof. Joshua Pilzer: Recent Activities in the Field, Research & Teaching

Much of my scholarly activity in 2012 was given over to events related to my first book, *Hearts of Pine: Songs in the Lives of Three Korean Survivors of the Japanese 'Comfort Women,'* which was published in February by Oxford University Press, based on fieldwork I did with survivors from 2002-2010. The book follows three women through the 20th century, focusing on their lives after sexual slavery for the Japanese military during the Asia-Pacific War (1931-45). During the long era of public secrecy about Japanese military sexual slavery, these survivors made use of veiled expressive forms such as song to reckon with their experiences and forge social selves without exposing themselves to political and social repercussions. In the era of the “comfort women grandmothers” protest movement, which began in the early 1990s, the women became star witnesses and symbols of South Korea’s colonial victimization at the hands of Japan; and in the shadow of the new normative constraints of this role the women continued to express taboo sentiments and continue their work of self-making behind the veils of song, often in the most public of places. I consider the women as collectors and composers of song, and I look at their songs as records

of traumatic experiences, as transcripts of struggles to overcome traumatic memory and achieve different kinds of cultural membership, as public performances of traumatic experience, and as works of art that stretch beyond the horizons of traumatic experience and even those of Korean cultural identity. I gave talks about the book at the Korea Society in New York, Sarah Lawrence College, the University of London, Jeonbuk University in South Korea, and elsewhere, and am slated to give talks at UC Santa Barbara, U of T, and the University of Guelph before year’s end.

Over the summer, I wrote an historical and interpretive essay on music and dance in Korean wartime experiences of the ‘comfort women’ system, which will be published as a chapter in the forthcoming book *Music and War*, edited by Benjamin Harbert and Gwyneth Bravo. Based on the testimonies of surviving comfort women and my conversations with survivors, I investigate several roles the performing arts played in the “comfort women”

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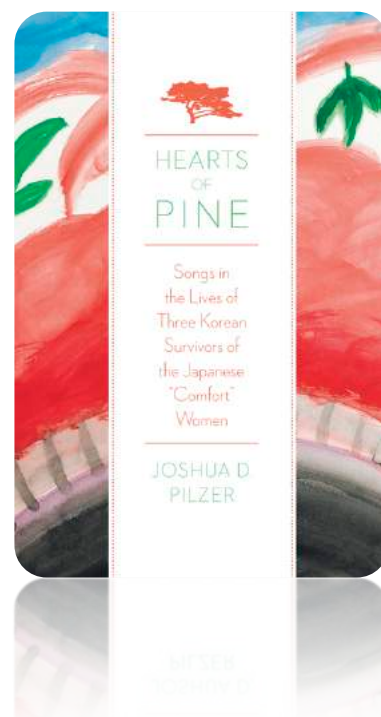
...Joshua Pilzer (continued)

system. First, I look at the role played by the colonial sex-and-entertainment industry—especially schools and private businesses which administered the *gisaeng*, Korean traditional female entertainers—in the recruitment of sexual slaves, and the way in which many victims were absorbed into postwar sex-and-entertainment industries after their term as sexual slaves ended. I also try to reconstruct a picture of what dance and musical life was like in the sex camps attached to the system—performances for soldiers, casual singing, social dancing and so on. I discuss the complex roles they played in this instance of organized sexual violence against women in wartime—as performances of domination, and as strategies of survival. I also began work on an essay on survivors' music and social movements for the upcoming *Oxford Handbook of Applied Ethnomusicology*.

In the summer I also continued fieldwork that I began last year on the music and verbal art in the lives of first and second-generation Korean victims of the atomic bombing of Japan. During the Asia-Pacific War many Koreans were recruited to work

in Hiroshima and Nagasaki's military factories. The largest percentage of Koreans in Hiroshima were from the rural Southeastern Korean district of Hapcheon, which has come, over the past two decades, to be known as "Korea's Hiroshima." The project is based in Hapcheon, surrounding two institutions: a Red Cross centre for first-generation survivors, and a private NGO (Hapcheon Peace House) that advocates for members of the second generation with inherited disabilities.

I'm just beginning to get a handle on what that project will look like—it seems like it will focus on three different spheres of musical and speech activity. One of these is Japanese song and talk. First generation survivors sing Japanese pop songs and children's songs and speak Japanese to engage with complex memories of childhood in Japan, forge connections with Japanese victims, and sustain connections to the land in which many of them were born. Many mix Japanese and Korean language in song and talk in complex negotiations of transnational identity. The next area of focus for this project is first and second generation victims' appropriations of Korean folk and pop songs preoccupied with, illness, disability, and the passing of life and time—tropes which are nearly omnipresent in these genres. Finally, I'm looking at the role of religious talk and singing. Victims often turn to faith and prayer to try to explain their experiences, and to attempt to positively impact the fates of the dead, themselves, and their children, who are often afflicted by inherited radiation-related disabilities. The project is going to be my second book, and I'll be doing fieldwork for it in the summers and hopefully during sabbatical leave for the next several years. I'm presenting on it for the first time at the annual conference of the Society for Ethnomusicology in New Orleans this fall.



In terms of teaching, in Winter 2012 I taught a seminar on music, culture, and health, which investigated discourses and practices of music and health in traditional ritual, in modern health institutions, and in state arts and health policy, and elsewhere. Now I'm teaching the PhD seminar for incoming students in musicology, music theory and ethnomusicology, which is a practical introduction to the program combined with a review of key issues bearing on the study of music (structuralism and post-structuralism, hermeneutics, the critique of capital, gender and sexuality studies, postcolonial theory and so on). I'm also teaching a giant undergrad course on North American popular music, which is quite challenging and enjoyable. I'm looking forward to my spring seminar, a look at music from the perspective of the anthropology of the imagination.

Joshua Pilzer

Ethnomusicology Workshops at UofT Scarborough Campus

Oct 23, 12-2pm: Bageshree Vaze:
Exploring Indian Dance and Music
(Music Studio AA303)

Nov 6, 12-2pm: Starlight Chinese Opera:
The Secret of Chinese Opera
(Leigha Lee Browne Theatre)

Nov 20, 12-2pm: Mei Han and the Red Chamber Ensemble: *Made in China: Repackaging Chinese Music*
(Music Studio AA303)

For more information, contact
Prof. Annette Sanger:
sanger@utsc.utoronto.ca



What I Did This Summer!

Parmela Attariwala (PhD 6+)

Apart from the excitement of spending hours on the balcony this summer with some potted greenery, a gray tabby and my laptop, I took a few days off to guest with Evergreen Club Contemporary Gamelan (along with vocalists Maryem Tollar and Jennifer Moore) for a couple of festival shows. 'Twas a heady thrill! Having the opportunity to play with musicians of that calibre and openness to innovation is one of the things I love about Toronto. On a random note: this fall, I look forward to teaching UofT's second-ever undergraduate jazz violin major (the first one graduated a year ago).

Cody Black (MA 1)

I finished writing a draft of a major paper on K-Pop music videos that were banned for excessive sexual images. The paper centers on a systematic formula for observing the progression of sexuality in music videos, which is used to determine the ethics involved in this biased banning process. This subsequently leads to discussion on the changing boundary of traditionalism and modernism in contemporary Korea in regards to images of women, sexuality, and the societal role of media. Additionally, I started working as a music reviewer and op-ed writer for allkpop.com – the world's most influential K-Pop website.

Polina Dessiatnitchenko (PhD 2)

My summer of 2012 began with travels to the UK where I did a seminar presentation at the Scott Polar Research Institute at the University of Cambridge on the experience of time in shamanistic music. Afterwards, following many weeks of research and preparation, I embarked on my first field trip to Azerbaijan. Thus far, I have spent a couple of weeks in the shadow of the

Caucasus mountains traveling from elegant, cosmopolitan Baku to quiet although tense Lankaran, a city bordering Iran in southern Azerbaijan. My musical experiences have included long, contemplative conversations about *mugham*, and intense partying at local weddings.

Nafisa Hasan (PhD 2)

This summer, I conducted preliminary fieldwork in Dhaka, the capital city of Bangladesh. There I interviewed musicians who pioneered the popular music movement in the 1970s. I noticed I learned most about the culture in general when not conducting formal interviews but rather having informal conversations with people over *chai* (Indian tea). The research I have gathered this summer will be analysed and formulated in a conference paper, which I will be presenting at the SEM conference this November in New Orleans.

Matt James (MA 2)

I spent this past summer conducting fieldwork in Toronto in support of my ongoing ethnographic research project that focuses on teachers of Hindustani music and their processes of teaching it while living in diaspora. Though my fieldwork has been underway for quite some time, I undertook the difficult task of re-introducing myself as a researcher and fieldworker to my long-standing teachers who are also dear friends. Despite my apprehension, it went well and the response from my teachers regarding my research topic was positive.

Gabriela Jimenez (PhD 1)

This summer was marked professionally by 3 events. I completed my stint as a formal teacher in Mexico City. A piece I penned on Prince was published in the inaugural issue of a literary/arts journal, *SPOOK*. And, I made a transnational relocation to begin a PhD program at the University of Toronto.

Monique McGrath (MA 2)

The highlight was 3 weeks of fieldwork in France researching Roma culture with a special focus on the annual pilgrimage in Saintes-Maries-de-la-Mer. This event takes place every year between May 24-26, when an estimated 10,000 people gather to celebrate an important figure in Roma culture, that of Sainte-Sara. My goal was to gather information on the role of music at the site.

Gillian Stone (MA 1)

In the summer of 2012 I observed how music functions in the clash of the “off the radar” lifestyle of certain sailors, those with a marine lifestyle, verses the extreme wealth of other, predominantly recreational, boaters. It

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Graduate Colloquium Series in Musicology Ethnomusicology & Music Theory

Our premier forum for research presentations by our faculty, graduate students and guest speakers

- Thursday, September 20, 2012 @ 3:30pm
Joshua Pilzer & Graham Freeman:
How to fund your graduate education
- Thursday, October 4, 2012 @ 3:30pm
Gregory Johnston:
"He subsists like a sow in a pig-sty": Court musicians and strategic debt in seventeenth-century Germany
- Thursday, October 25, 2012 @ 3:30pm
Thomas Tolley (U Edinburgh):
A new "New World" symphony? Haydn's global explorations in the early 1790s
- Thursday, November 15, 2012 @ 3:30pm
Sean Bellaviti:
Nationalist paradigms and paradoxes: The case of Panamá's "Popular Traditional Music"
- Thursday, November 29, 2012 @ 3:30pm
Kim Chow Morris (Ryerson):
The politics of Chinese music in Canada

Room 130, Edward Johnson Building
Faculty of Music
Reception to follow

Colloquium dates to note in the spring term, 2013:
Jan 17 & 31, Feb 14, Mar 7 & 21.

AMS, SEM & SMT Joint Annual Meeting



New Orleans, Louisiana, November 1–4, 2012

Our Congratulations go to UofT alumna Prof. Beverley Diamond (Memorial University of Newfoundland) on her appointment as the new President of SEM!

Ethnomusicology Roundtable

A friendly forum for our ethnomusicologists to discuss their work & ideas, present drafts of dissertation chapters, workshop & hone conference papers, and debate.

All sessions begin at 3:30pm and take place in the Music Library, room E012, Edward Johnson Building, Faculty of Music. Our meetings will be on the following dates, and all are welcome:

- September 27, 2012
- October 18, 2012
- November 22, 2012
- January 24, 2013
- February 28, 2013
- March 14, 2013
- March 28, 2013

An informal social gathering follows each session.

Faculty, Students & Alumni presenting at SEM New Orleans, 2012

- **Parmela Attariwala:** "Democratization, Representation and Authenticity: Conflicting Values in Publicly-funded Canadian Music"
- **Nafisa Hasan:** "Popular Music and the Construction of National Identity in Post-War Bangladesh (1971-1990)"
- **Andy Hillhouse:** "Reaching Out, Turning Home, and a Global Sense of Place: The Musical Projects of Filippo Gambetta, Genoese Organetto Player"
- **Dr. Mark Laver:** "Improvise!™: Ethics and the Improvising Business"
- **Monique McGrath:** "What Does Ethnomusicology Have to Say to Music Therapy?"
- **Prof. Joshua Pilzer:** "Music in 'Korea's Hiroshima'," & chair of Joint Session: Oral History and Cold War Studies: Methodological Perspectives and Notes from the Field
- **Carolyn Ramzy:** "'Repossessing the Land': A Spiritual Retreat with Maher Fayez and a Movement of Coptic Charismatic Worship"
- **Nate Renner:** Chair of panel on Music and Indigenous Language Revitalization, and presenting the paper "Ainu-Language Popular Music and Standard Language Ideology"
- **Vanessa Thacker:** "Shared Moments: The Experience of 'Tuning In' at Irish Traditional Singing Sessions"
- **Chris Wilson:** "The Imposition of Co-writing Practices on Music Row and the Strategic Responses of Nashville Songwriters"

World Music Artist-in-Residence Henrique Cazes!

By Prof. Jeff Packman, our Brazilian expert

The Faculty of Music is pleased to welcome Brazilian *cavaquinho* virtuoso, Henrique Cazes, as our World Music Artist in Residence during Winter Term 2013. Henrique follows recent visiting artists Pura Fe (2011-12), Dong Won-Kim, (2010-11), I Wayan Sinti (2008-09), and Ilmas Hussain Khan (2007-08) in contributing to the diverse and profound musical knowledge brought to us through the WMAiR program. During his semester-long residence he will present lecture demonstrations in several ethnomusicology courses, lead a student World Music Ensemble, perform a public concert, and offer private lessons on *cavaquinho*, a small four-stringed lute that is a defining feature in a range of Brazilian music.



Henrique & his *cavaquinho*



click for sound (works in Acrobat)

Henrique is a noted performer and educator in Brazil with a vast discography dating back over thirty years. A skilled multi-stylist, he is especially well regarded as a performer of *choro*, an urban music practice related to *samba*, but featuring more elaborated song forms and instrumental improvisation. Henrique, who also holds an MA in ethnomusicology, is the author of *Choro, do Quintal ao Municipal* (1998), a book length history of Brazilian *choro*, as well as *Escola Moderna do Cavaquinho*, a widely used teaching method for *cavaquinho*. In addition to his many performing, recording, and publishing activities, Henrique is the director of the *cavaquinho* program at the Federal University of Rio de Janeiro.

For more information about Henrique, please visit his website:
<http://www.henriquecazes.com.br/>

World Music Ensembles

Fall Term

African Drumming and Dancing

(WME264 & WME364)

Kwasi Dunyo: Director

Fridays 1-3pm, room 330

Klezmer Ensemble

(WME268 & WME368)

Brian Katz: Director

Mondays 1-3pm, room 209

Japanese Taiko Drumming

(WME271 & WME371)

Gary Kiyoshi Nagata: Director

Mondays 9-11am, Walter Hall



Concert:

Thursday, December 6, 2012
7:30 pm, MacMillan Theatre, free

Spring Term

Latin American Percussion

(WME270 & WME370)

Mark Duggan: Director

Fridays 11am-1pm, room 330

Steel Pan

(WME272 & WME372)

Joe Cullen: Director

Mondays 7-9pm, Boyd Neel room

Brazilian Choro & Samba Fundo de Quital

(WME250)

Henrique Cazes: Director

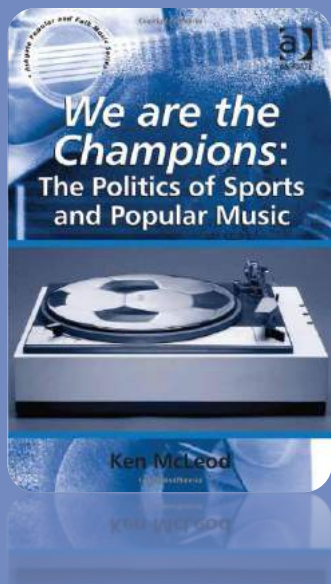
Fridays 1-3pm, room 330

Concert:

Thursday, December 6, 2012
7:30 pm, MacMillan Theatre, free

Ken McLeod: Profile of a Musicologist

My first book, *"We are the Champions!": The Politics of Sports and Popular Music* (Ashgate, October 2011), analyses the important nexus of cultural production existing between sports and popular music and their combined role in the construction of identity. This work has also resulted in several forthcoming encyclopedia entries including "Sports and American Music,"



in *The Grove Dictionary of American Music* and "Fight Songs," in *The Encyclopedia of American Music and Culture*.

Another stream of my research involves Japanese and Asian popular music and its engagement with technology. I have an article forthcoming in the journal *Popular Music* entitled "Afro-Samurai: Techno – Orientalism in Recent Hip Hop." This work looks at the influence of recent Japanese popular culture on Hip Hop artists such as Kanye West and Nicki Minaj. The themes and formats of Japanese popular

culture are often predicated on futurism and high-technology that furthers a stereotypical Western view of Japan as a technologically advanced but dehumanized society. Termed 'techo-Orientalism' (Morley and Robins, 1995), such notions strongly resonate with concepts of 'Afro-futurism' (Dery, 1993) that involve similar African American signification of an advanced technological future. I also have another article forthcoming in *Young: Nordic Journal of Youth Research* entitled "Visual Kei and the Construction of Identity in Japanese Popular Music" that looks at concepts of hybridity in Visual Kei, a popular Japanese genre that mixes gothic heavy metal, J pop, punk and classical music styles and features band members engaging in cross dressing.

I am currently working on my next monograph examining the nexus of machine/car culture and popular music. I am investigating the long history of car songs, the use and imitation of the sound of cars and machines in many songs, the racial, class and gender coding of car songs, and the mutual influences of the automotive and popular music industries (including Motown production values, advertising,

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...summer activities, continued

was as if, through constant musical happenings, the local marine community was stating, "You can't get rid of us. We're here to stay." My other summer activities included performances within the Hul'qumi'num speaking Coast Salish community of the Cowichan Valley, at venues such as the Quw'utsun Cultural Center. I continued to compose for my original band as well as my jazz quintet.

Stacey Udarchik (MA 1)

My entire summer was spent in Berlin, improving my German language skills and enjoying Berlin's thriving rock and electronic music scenes.

Emily Wang (PhD 1)

This summer I went to Taiwan to make high fidelity field recordings of "noisy-hot," an inter-sensorial crowd affect. I learned basic audio engineering, and while in consultation with my field collaborators, experimented with different microphones and techniques for a recording that approximates their aural experiences of "noisy-hot." I am presenting a paper at University of Western Ontario's graduate music symposium. My paper theorizes the function of listening to "noisy-hot" in the construction of identity among Taiwanese elites. I also attended the International Viola Congress and played in a flash mob.

Chris Wilson (PhD 5)

I spent last spring (Feb-May) in Nashville doing fieldwork, so my summer was spent reminding my friends and family of my existence, transcribing interviews, writing and editing two chapters, and getting the requisite rejections from scholarly journals for abstracts I submitted (but soon ... very soon!). I also played gigs that are part of the annual Caribana Festival (Trinidadian-type Carnival) and went on four separate occasions to Port Dover, ON, to work with the local community and Shadowland Theatre (from Toronto Island) to develop a local, site-specific theatre pageant (costumes, 10-foot puppets, music). Hey, a guy's gotta work! (See also the Editor's Note, back page....)

Katie Young (MA 1)

This summer I continued to work towards my ARCT in pedagogy through the Royal Conservatory of Music, and taught students of various ages at a studio. I also spent some time traveling through Newfoundland and Alberta.

...and check out Student Profiles, page 9

Student Profiles Student Profiles Student Profiles Student

Carolyn Ramzy (PhD 6)

I was born in Kuwait City, and raised in Kuwait, Cairo, Toronto, and finally, Rochester, NY. Prior to coming to Toronto I was living in Tallahassee, Florida pursuing my master's in ethnomusicology at Florida State University College of Music. I came to U of T because it is one of the top ranked institutions in North America, and well known



for its support of graduate research. Plus, it helped that it was in the heart of one of the most multicultural cities in the world. My research interests focus on devotional

and popular musics of the Middle East. Specifically, I focus on Egyptian Coptic Orthodox Christians and the politics of

the performance of a devotional song genre called *taratil*. I investigate how *taratil* not only shapes contemporary technologies of Christian selfhood, but helps participants to negotiate clerical power, politics, and authority during Egypt's vibrant religious revival as well as the January 25 uprising.



Sarah Riegler (MA 1)

I was born and grew up in the Traverse City area of northwestern Michigan. Prior to coming to Toronto I was living in Mount Pleasant, Michigan (about two hours northwest of Detroit), attending Central Michigan University. Though the university is quite large (25,000 students), the town is in the middle of farmland, so the university is sort of a cultural oasis. The reputation of the



faculty at U of T impressed me, as well as the wide range of world music ensembles offered, but I was really won over once I met with a few professors in person. It was apparent right away how dedicated they are to their students, and how strong the program is. Also, I have been living in small towns my whole life (except when I lived in Accra for five

months), so I am enjoying being in a city with so much diversity and a seemingly infinite variety of things to see and do.

My studies in ethnomusicology grew out of playing non-Western percussion. My main interests regionally are West



Africa (these photos are from Ghana) and Northern India, but I want to start exploring the Roma music of Eastern Europe this year, since my father's family migrated to the USA from Transylvania.

Ken McLeod, continued...

evolution of automotive sound systems, and the experiential effects of listening to music while driving). I currently have one article from this project, "No Particular Place To Go: Cars, Audiomobility and Popular Music," under peer review.

Other ongoing projects include articles on Japanese Vocaloids (virtual holographic pop idols) and Posthumanism in Popular music, the relationship of popular music and science fiction, and an investigation into issues surrounding aging and popular music. My article "A Fifth of Beethoven: Disco, Classical Music and the Politics of Inclusion" was recently included in a collected edition of essays *Pop Music and Easy Listening*, ed.

Stan Hawkins (Ashgate, November 2011). I also maintain an interest in seventeenth and eighteenth century English theatre music (see "Ideology and Racial Myth in Henry Purcell's *King Arthur* and Thomas Arne's *Alfred*" *Restoration: Studies in English Literary Culture*, Spring-Fall 2010) and I am revising an article

"Amazons and Warrior Women: Images of Women and Nation on the Early Eighteenth-Century English Stage."

Ken McLeod is Associate Professor of Musicology, and is based at UofT Scarborough Campus. He teaches an annual graduate course downtown at the Faculty of Music, UofT.



A Note from the Editor: Chris Wilson

You have been reading ETHNOTES, the new e-Newsletter for Ethnomusicology at the University of Toronto! As a fifth-year PhD candidate, I have seen many changes in the time I have been at U of T, and have watched our program blossom into a major centre of research and thought in ethnomusicology. ETHNOTES is long overdue: we have had ethnomusicology courses at our faculty since Tim Rice was here in the 1980s, and have had Jim Kippen overseeing the department for over 20 years. (It is Jim's vision that guides this newsletter, and its existence bears the mark of his guiding hand.)

Recently we have been blessed with the inclusion of Prof. Josh Pilzer (see his feature profile in this issue) as well as Prof. Jeff Packman, and are looking forward to welcoming Prof. Farzaneh Hemmasi into the fold next year. We also enjoy an excellent relationship with other researchers at our faculty whose work crosses over into our arena (particularly Profs. Robin Elliot and Ken McLeod – Ken is also featured in this issue). I know from many conversations with



ethnomusicologists and students around North America how highly regarded our faculty is, and I can personally attest to the inspirational quality of their teaching. Further, we are part of what is arguably the most storied and reputable music department in Canada, and thus have an important legacy to add to.

We would like this newsletter to be more than just news: a forum for discussion, a place where someone can find out about our program, but mostly a way to display the incredible depth and diversity of our faculty and students. The many incoming students this fall have all told me how excited they are to be in Toronto, one of the world's great centres of multiculturalism, and to be part of our program. If anyone reading this is considering studies in ethnomusicology, drop us a line, introduce yourself, and find out more. My experiences tell me you'd be wise to consider joining us; I'd hate to think what you would be missing otherwise!

Chris Wilson, Editor, ETHNOTES

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