



ETHNOTES

Notes from the Field: Carolyn Ramzy



Protests by Muslims & Coptic Christians in Tahrir Square, Cairo, 2012

In my first PhD seminar as an incoming student of ethnomusicology six years ago (yikes!), there was no formal preparation on how to conduct ethnographic fieldwork during a national revolution! While I got many helpful tips on how to keep field notes, connect with interlocutors, and even how to survive a gastrointestinal cultural shock of sorts, there was no advice on how to blend into a crowd calling for their president of 30 years to step down. But I did just that.

I transitioned into my ethnographic work slowly, splitting fourteen months over three trips between April of 2009 and July of 2011. During my first summer, I lived with a distant paternal aunt who closely surveyed my movements, organized suitors to coincidentally “be in the neighborhood” when I got home,

and taught me a lot about the etiquette of being a proper Egyptian woman. Though initially uncomfortable and restrictive, I quickly learned how to cope with my family’s conservative expectations. Over time, I connected to a number of key figures who would become my interlocutors and friends, and whose voices would become central to my ethnographic encounters in Egypt. They were the ones who coached me on how to gain access to particular sites and how to set others at ease; when to assert myself in fluent Arabic and when to strategically betray my “*khawaga*” or prodigal status by speaking in “broken” Arabic; and finally, when to withdraw to silence and simply look like a tourist.

By my second summer I was a pro! I had formed a collaborative

Continued on page 3...

Issue 2: January 2013

Notes from the Field: **Carolyn Ramzy** reflects on her fieldwork – both personally and professionally – in Cairo just as the Arab Spring reached its streets and focused its energies on Tahrir Square.

1, 3

Note from the Editor: “Country” **Chris Wilson** introduces and takes an overall look at this second issue of ETHNOTES.

2

Henrique Cazes, our current World Music Artist-in-Residence, teaches and performs this term. Don’t miss news about next year’s WMAiR!

4

Prof. Robin Elliott reports on his recent *Festschrift* for **Beverley Diamond**, titled *Music Traditions, Cultures and Contexts*.

5

News about our Graduate Colloquia & Ethnomusicology Roundtables.

6

ETHNOTES interviews **Sean Bellaviti**, asking about his background, his recently completed dissertation, his performing career and his plans for the future.

7-8

News about the Music Graduate Students’ Association’s upcoming conference “Sounding Bodies,” and about **Jim Kippen** & **Annette Sanger**’s recent trip to Bali

9

Reports from **SEM New Orleans** by PhD candidate **Parmela Attariwala** and **Prof. Jeff Packman**.

10-11

Katie Young and **Polina Dessiatnitchenko** have been awarded Michael Smith Foreign Studies Supplements. Find out where they plan to go and what they hope to achieve.

12

Mike Marcuzzi in Memoriam. Rob Simms reflects of the life of his friend and York University ethnomusicology colleague.

13

A Note from the Editor: Chris Wilson

We are pleased to bring you our second issue of ETHNOTES, full of the latest goings on in ethnomusicology at the University of Toronto. And indeed there is quite a lot going on!

Among the research reports from our graduate students, we see that **Katie Young** and **Polina Dessiatnichenko** have each received prestigious Michael Smith Foreign Study Supplements through a program administered by the federal government's Social Sciences and Humanities Research Council (SSHRC). You will read where they plan to travel and conduct field research in the near future. You will also hear from **Carolyn Ramzy** in our *Notes from the Field* segment, whose report headlines this issue. Carolyn completed several months of fieldwork in Egypt at a momentous juncture in its history. Her stories of Cairo, of living a few blocks from Tahrir Square during the overthrow of President Mubarak, make for fascinating reading. Finally, we hear from **Sean Bellaviti**, who recently defended his doctoral dissertation on the Panamanian genre *música típica popular*. Sean is a pianist of distinction, and in an interview with ETHNOTES he discusses how he balances time between the stage and the academy.

The beginning of last November saw many of us from the U of T graduate school of music hop on planes to New Orleans. The occasion (as if one needs a reason to go to New Orleans!) was the joint annual conference of the Society for Ethnomusicology, the American Musicological Society, and the Society for Music Theory. As doctoral candidate **Parmela Attariwala** and **Prof. Jeff**



*"Country" Chris Wilson,
travellin' down that road...*

Packman attest, the conference was a gumbo of musical academia (Parmela talks about her personal experience there, while Jeff usefully takes us through the selection process in which he played a role). This particular conference also happened to be taking place on the doorstep of the much larger cultural buffet that is the French Quarter in New Orleans. It is an experience I will not soon forget, and as well as attending several fascinating paper presentations I was fortunate to get to know my colleagues better as we strolled around the Quarter looking for a dinner spot, some good music,

or merely for the sake of looking around.

And there is other news! We are pleased to have Brazilian *cavaquinho* virtuoso **Henrique Cazes** in our midst! He is our World Music Artist in Residence this winter, as **Jeff Packman**, our Brazilian music scholar, relates in a profile. The Music Graduate Students' Association (MGSA) will host its annual conference March 15-16 on the theme of "Sounding Bodies," as **Emily Wang**, the conference organizer, explains. **Prof. Robin Elliot** also profiles his recent edited volume *Music Traditions, Cultures and Contexts*, a collection of essays dedicated to **Prof. Beverley Diamond** of Memorial University on the occasion of her 60th birthday.

Lastly, and on a tragic note, the ethnomusicology community lost a brilliant and dedicated member last September. **Prof. Michael Marcuzzi** left us too soon after a hard fought battle with leukemia. As **Prof. Rob Simms**, Mike's friend, York University colleague, and U of T alumnus, writes below, Mike is deeply missed. He helped to make my Master's studies worthy and rewarding with his able advising, his thorough scholarship and his inspiring approach to fostering students' work – always with that encouraging smile of his. Thank you Mike for being the person you were, and indeed, we miss you so much!

Ethnomusicology
Faculty of Music
University of Toronto
Toronto, ON
Canada, M5S 2C5

[http://individual.utoronto.ca/kippen/
Ethnomusicology/About.html](http://individual.utoronto.ca/kippen/Ethnomusicology/About.html)

ethnotes@gmail.com

Notes from the Field:

Carolyn Ramzy

Continued from page 1...

partnership with a young Egyptian named Marcus who was conducting ethnographic research for his postgraduate work at the Higher Institute of Folk Studies in Giza. I had managed to convince my family to let me live on my own in the city's bustling downtown district, just a few blocks from Tahrir Square. Teaming up with other anthropologists and academics in Egypt, I began to travel outside of Cairo to smaller cities and villages. There, I observed *tarafīl* and other colloquial devotional genres in informal settings beyond Coptic Orthodox Sunday Schools where they are generally performed, particularly at popular religious festivals known as *mūlids*.



It was my last trip to Cairo that would become the most significant, both professionally and personally. I arrived on January 12, 2012, to begin my pre-doctoral fellowship (a prestigious fellowship with the American Research Center in Egypt). It was also at this time that I was preparing for a wedding in the field: Marcus and I were getting married! However, the rest of Egypt seemed to have other plans. On the eve of January 25, as we were walking home, Marcus and I noticed an unusually large protest in Tahrir Square and a surprisingly large police presence. When we returned to find an even larger protest the next day we decided to stay, only to have our first real taste

of tear gas. The following day, we woke up to realize that cell-phones, international phone lines, and the Internet had been disconnected throughout Egypt. It was at this moment that we realized we were part of an historic shift in the country. Depending on what was happening in the Square, we tried to return each day – at one point even being directly summoned home by our families who feared for our safety. Despite their concerns, we returned again and again, joining thousands and thousands of Egyptians calling for the same thing: “Freedom, Bread, and Social Equality!”

When President Mubarak finally stepped down 28 days later, Marcus and I ran to the Square to join the largest and most jubilant party of our lives. The following week, after a 48-hour plane ride, rerouted from Rochester through Detroit, Paris and Beirut, my family (and my wedding dress) finally arrived in Cairo. Despite a citywide curfew, Marcus and I managed to get married and even drink a little sugar-cane juice on our way home. I continued my field research for another five months, observing Coptic Sunday Schools, traveling to a number of smaller cities in Upper Egypt to attend *mūlid* festivals, and taking ‘*ud* [lute] lessons at Nasser Chamma’s famous school, *Beit il ‘Ud* [House of ‘Ud].



In July of 2011, Marcus and I returned to North America where I am currently completing my doctoral project. I now live in Buffalo, NY, where I find myself in an ethnographic experience in which the tables have turned, me playing the role of interlocutor and my new husband Marcus the ethnographer. We explore our all-American city, one little adventure at a time, beginning with the music of course!

Carolyn Ramzy's dissertation is entitled "Politics of (Dis)Engagement: Coptic Christian Religious Revival and the Performative Politics of Song."



Carolyn & Marcus (right of the flag) celebrate with friends in Tahrir Square

World Music Artist in Residence: Henrique Cazes

The Faculty of Music is pleased to welcome Brazilian *cavaquinho* virtuoso, **Henrique Cazes**, as our World Music Artist in Residence during this 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 individual lessons on *cavaquinho*, a small four-stringed lute that is a defining feature in a range of Brazilian music.

Henrique's Schedule...

March 6 – Guest Lecture on *choro* in Jeff Packman's Brazilian Music Class.
1-3 pm, Edward Johnson Building (EJB), room 216 (visitors welcome)

March 7 – Concert w/ members of Mark Duggan's *choro* group
6:30 pm, EJB, Walter Hall, free

March 12 – Guest Lecture for "Music of the World's Peoples" class
6-7 pm, Scarborough Campus (UTSC), Science Wing, room 309 (visitors welcome)

March 13 – Performance and Discussion w/ Mark Duggan's *choro* group
7 pm, UTSC, Arts and Administration Bldg., room 303 (Chamber Music Studio)

Individual Lessons – Henrique is also available for individual *cavaquinho* (and perhaps Brazilian guitar and other instrument) lessons. Please contact Jeff Packman (jeff.packman@utoronto.ca) if interested.



Coming Fall 2013 Balinese Music & Dance!



Vaughan & Evie with their son Semara

We are delighted to announce that in September 2013 we will be joined by our new World Music Artists-in-Residence **Vaughan Hatch** and **Putu Evie Suyadnyani**. New Zealander Vaughan has lived in Bali for 15 years, and together with his wife Evie started a Music Conservatory, **Mekar Bhuana**, to promote and preserve old and rare ensembles and repertoires. Vaughan is an expert in the gamelan *Semar Pagulingan*, which is the type of ensemble we have here at the U of T. Evie is an accomplished and well-known dancer, and together they will teach the Balinese gamelan and offer dance workshops and performances. They will be assisted by our own Balinese gamelan expert (and former Balinese dancer) **Prof. Annette Sanger**.

World Music Ensembles

SPRING CONCERT

- **Latin American Percussion**
Mark Duggan: Director
- **Steel Pan**
Joe Cullen: Director
- **Brazilian Choro & Samba Fundo de Quital**
Henrique Cazes: Director

Tuesday, March 26, 2013
7:30 pm, MacMillan
Theatre, free

The Creation of *Music Traditions, Cultures and Contexts*

Robin Elliott

This book project (published by Wilfrid Laurier University Press in 2010) began with an email to Tom Gordon in 2006, in which I suggested that it would be a nice gesture to honour **Beverley Diamond** (pictured right) on the occasion of her 60th birthday (in 2008) with a Festschrift. Tom was head of the School of Music at Memorial University, where Bev holds a Tier I Canada Research Chair. He quickly gave his blessing to the project. Having worked with Gordon Smith previously on *Istvan Anhalt: Pathways and Memory* (McGill-Queen's UP, 2001), I was pleased when he agreed to sign on as the co-editor for this book. Gordon and I have both known Bev for quite a long time; he and Bev were graduate students together at the University of Toronto in the early 1970s, and I took a course in Canadian music with Bev at Queen's University in 1978.

In March 2006, we sent out letters to about a dozen potential contributors, nearly all of whom agreed to participate in the project out of respect and admiration for Bev. Bev's friends and colleagues who contributed to the Festschrift are Bruno Nettel, Ellen Koskoff, Kay Shelemay, Regula Qureshi, Charlotte Frisbie, Neil Rosenberg, Pirkko Moisala, John Beckwith, Rob Bowman, and Jocelyne Guilbault. Kip Pegley and Virginia Caputo co-ordinated a group contribution from Bev's former students, the results of which ended up being posted to the publisher's website, with a summary of the process and results appearing as the final chapter of the book. Nettel, Koskoff, and Shelemay

write about various disciplinary issues related to ethnomusicology. Qureshi, Frisbie, and Rosenberg consider various aspects of musical performance in three different cultural and social contexts. Moisala and Beckwith write about music in Finland and Canada respectively, and Bowman and Guilbault contribute essays on popular music topics. The varied subjects and approaches reflect Bev's own diverse interests and topics of research over the years.

In preparation for writing an article about Bev for the book, Gordon and I



decided to interview her in St. John's. We had both read pretty much everything she has ever written, and looked forward to speaking with her about her scholarship and career. She kindly hosted us over a long weekend in May 2007; we recorded a series of conversations with her at her home in six sessions over the

course of three days. The interviewing was interspersed with meals and trips to Cape Spear, the easternmost part of North America, and to The Rooms, a lovely cultural centre in St. John's with spectacular views of the city and its harbour. The twelve hours of interviews with Bev were transcribed for us by Erin Bustin, and form the basis for the first chapter in the book. We thought it would be a nice idea to include in the book an article about Bev's longtime partner, the composer Clifford Crawley; happily Bev herself agreed to write the article, and it is one of the strongest contributions. While in St. John's I also took the opportunity to interview Cliff Crawley about his opera *Barnardo Boys* for an article that I was writing, which appears in *Intersections*, vol. 28, no. 1, [2007].

I have edited five books with multiple contributors to date; the one constant in these very different projects has been that it always took a lot longer to see the book into publication than expected. *Music Traditions, Cultures and Contexts* was no exception to that rule. We intended for the book to come out in time for Bev's 60th birthday, and it was two years late – to the day! The official launch took place at the Canadian University Music Society meeting in Regina on June 4th, 2010 – her 62nd birthday. Bev continues to be an incredibly energetic, productive, and inspiring scholar. In the years since the Festschrift was published, she has received a Trudeau Fellowship, was named a Fellow of the Royal Society of Canada, was given the inaugural Award of Excellence for the Advancement of Research in Canadian Music from the SOCAN Foundation and the Canadian University Music Society, and on 30 December 2012 she was appointed to the Order of Canada. She is also the incoming President of the Society for Ethnomusicology.

Prof. Robin Elliott is Jean A. Chalmers Chair in Canadian Music



Graduate Colloquium Series in Musicology Ethnomusicology & Music Theory

Winter Term 2013

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

- Thursday, January 17, 2013 @ 3:30pm
Poundie Burstein (CUNY):
Journeys Across Sonata Form Expositions
- Thursday, January 31, 2013 @ 3:30pm
Michael P. Steinberg (Brown):
Reflections on Dramaturgical Work for the La Scala/Berlin Ring, 2010-13
NB – location: Jackman Humanities Institute, room 100
- Thursday, February 14, 2013 @ 3:30pm
David Novak (UC Santa Barbara):
Japanoise and Cultural Feedback
- Thursday, March 7 2013 @ 3:30pm
Graduate Student Paper Prizewinners
 - **Roseen Giles:** Science and Natural Magic in Seventeenth-Century England: Medicine and Music in the Cosmology of Robert Fludd
 - **Patrick Nickleson:** Finding ‘Sugarman’ in Detroit: Sixto Rodriguez and Mexican-American Labour in the Motor City
 - **Julia Dolman:** The Power of Musical Speech: Uncovering Narrative Voice in “The Kreutzer Sonatas”
- Thursday, March 21, 2013 @ 3:30pm
David Metzger (UBC):
The Diaspora of Modernism

Unless otherwise stated, all talks are located in...

Room 130, Edward Johnson Building
Faculty of Music, University of Toronto
Wine and cheese receptions to follow

Ethnomusicology Roundtable

A friendly forum for our ethnomusicologists to discuss their work & ideas, present drafts of dissertation chapters, workshop & hone conference papers, and debate. An informal social gathering follows each session.

All sessions begin at 3:30pm and take place in Room 130, Edward Johnson Building, Faculty of Music. Our upcoming meetings will be on the following dates, and all are welcome:

- February 28, March 14 & March 28, 2013

REPORTS ON RECENT ROUNDTABLES

January 24, 2013 – Professor David H. Turner

David Turner, Professor Emeritus in Anthropology, University of Toronto, was invited to present on music in Australian Aboriginal culture. He emerged to the sounds of traditional music from Groote Eylandt, and after being face-painted for protection in the Dreamtime he performed a mortuary ceremony playing the *didjeridu* accompanied by clap sticks. Turner spoke about his fieldwork experiences among the Aboriginal people of Groote Eylandt, a culture in which he underwent a second-stage initiation. He talked about music and spirituality, song creation, structure of music, gender, and the significant role music plays in social organization.

October 19, 2012 – Run-through of SEM papers

October 11, 2012 – Sepideh Raissadat

For those of you who don't already know, **Sepideh** is an amazing and famous singer of Persian music who just finished her MA with us and will likely return for her PhD next year. We were very fortunate to have her play and sing for us in this exclusive preview before she embarked for a number of European destinations with her band.

September 27, 2012 – Notes From the Field

Presentations on fieldwork from **Chris Wilson** (Nashville, USA), **Nafisa Hasan** (Dhaka, Bangladesh), **Polina Dessiatnitchenko** (Baku, Azerbaijan), and **Prof. Joshua Pilzer** (Japan and Korea).

Among the other presentations, **Josh Pilzer** introduced his new project on song and speech in the lives of Korean survivors of the atomic bombing of Japan and their families. The project is the latest phase of his ongoing work on the role of music and related expressive practices in the social and political life of traumatic experience and suffering, focusing on song and speech in processes of survival, sense making, community building, and making claims to political memberships and rights.

An interview with Sean Bellaviti

Recently, Sean “Ojos Azules” Bellaviti successfully defended his doctoral dissertation on Panamanian música típica popular. In this interview with ETHNOTES, Sean speaks about his background, his project, and how he balances academic work with his other life as a professional Jazz and Latin pianist.

Ethnotes: What is your background (ethnic, national, educational and musical)?

SB: I was born in Spain and raised in Canada and Italy, among a few other places. I relocated to Toronto when I was nineteen with the intention of studying jazz piano. Following a short stint in Humber College’s music program in 1997, I enrolled in York University’s Fine Arts Music program the following year. While at York I became interested in Latin American music culture and *salsa* in particular. As with most aspiring *salseros*, however, most of my training necessarily took place off-campus and in the company of freelance musicians such as Hilario Duran, Luis “Luisito” Orbegoso, and many others. Towards the end of my undergraduate studies, my musical career had picked up sufficiently that I could quit my gig waiting tables and focus entirely on performance and academic study. That has pretty much been my life for the past decade, and I have since completed a Master’s and PhD degree in Ethnomusicology (at York and U of T respectively).

Ethnotes: How did you get interested in ethnomusicology?

SB: For that I would have to credit pianist and ethnomusicologist Gordon Sheard. Shortly after I moved to Toronto in 1996 I heard Gord perform, and I approached him for lessons. While jazz improvisation techniques formed the initial focus of these sessions, eventually we covered a number of different piano styles. Gord was a great teacher who reminded me that styles were more than clichés that one inserted in solos from time to time. He encouraged me to learn to play styles convincingly, which led to an interest in origins, transmission processes and cultural relativity.

Ethnotes: How did you get interested in Panama?

SB: The experience was largely serendipitous. It started in 2005 shortly after I began my doctoral studies. While I was enjoying my courses, I was growing somewhat



Sean performing at Lula Lounge, Toronto

disenchanted with the highly analytical focus of my then-PhD proposal: a general study of micro-rhythmic relationships and collective timing or “groove.” I figured that if I was personally going to see this degree through to its completion, I needed to ground my research in a specific performance tradition – something I could play, sing and experience. Right about this time I had begun performing with Lucho De Sedas, a well-known Panamanian musician who had recently relocated to Toronto. Lucho described his music as a “fusion” between “*música típica popular*” (lit. “typical popular music”), a popular Panamanian dance music, and other Latin American musical genres such as *salsa* and *vallenato*. While *música típica popular* was reportedly very popular throughout the isthmus, I could find very little information on the topic, scholarly or otherwise. I took this to be a good omen, and in mid-2006 I embarked on a two-week pre-fieldwork trip. To my surprise, the music I

encountered on that trip was considerably different than that which I had expected, but for reasons too numerous to list here it was fascinating to me all the same.

Ethnotes: Describe your dissertation project.

SB: If I may be so bold, my dissertation – entitled “Negotiating Musical Style in Panama: Nationalism, Professionalism and the Invention of *Música Típica Popular*” – represents a major contribution to the field of Panamanian cultural studies and popular music studies in particular. In this study, I combine archival and ethnographic research in order to document and examine the various sonic, social and economic factors that contribute to notions of *música típica popular* as a particular socio-musical collectivity that is actively in dialogue with discourses of Panamanian national and cultural identity. To this end, notions of “genre” and “style” provide an analytical framework addressing the interplay between sensibilities of convention and common practice, one that recognizes a need for individuation among its practitioners. It is my contention that while practitioners actively cultivate links to themes of both Panamanian music-cultural vernacularism and cosmopolitanism, on the whole the relationship of the genre to nationalist discourse should be more properly understood as one of sustained ambiguity: not wholly aligned to one theme or the other, and in fact doggedly and often productively resistant to such binary categorizations.

It should be noted that the scope of my study (and, concomitantly, the length of the document) greatly exceeded my original expectations. Much of this had to do with the conspicuous lack of scholarship on the topic of Panamanian culture, social history and especially music. As a result many critical arguments needed to be built from the “ground up,” so to speak. I admit that I frequently felt overwhelmed by this undertaking and credit the fact that I’m still not writing to the expertise, attentiveness and general sagacity of my advisors: Jim Kippen and Jeff Packman.

Ethnotes: Alright, enough sucking up! You are also a music practitioner. What do your professional activities entail?

SB: In addition to teaching, I work as a freelance jazz and *salsa* pianist, performing mainly in clubs and festivals throughout Ontario. At present I also direct and arrange for a number of local *salsa* ensembles (*Conjunto Lacalu* being one that is particularly close to my heart) and I work regularly as the musical director for visiting salsa performers such as Eddie Santiago, Tito Rojas, Maelo Ruiz, and Henry Fiol, among others.

Ethnotes: How have you balanced performing and scholarly activities?

SB: Not without difficulty. In my experience, time is a finite resource and excellence in both academia and musical performance requires a great deal of it. In theory, I strive to read, write and practice on a daily basis. In reality I am usually working towards specific academic or musical goals and deadlines, and thus I am forced to prioritize. While success at this particular juggling act is not easily gauged, more often than not I am thankful I have kept both ends covered. Overall I have found that performance experience tends to enhance my scholarly activities. For example, being a practicing musician

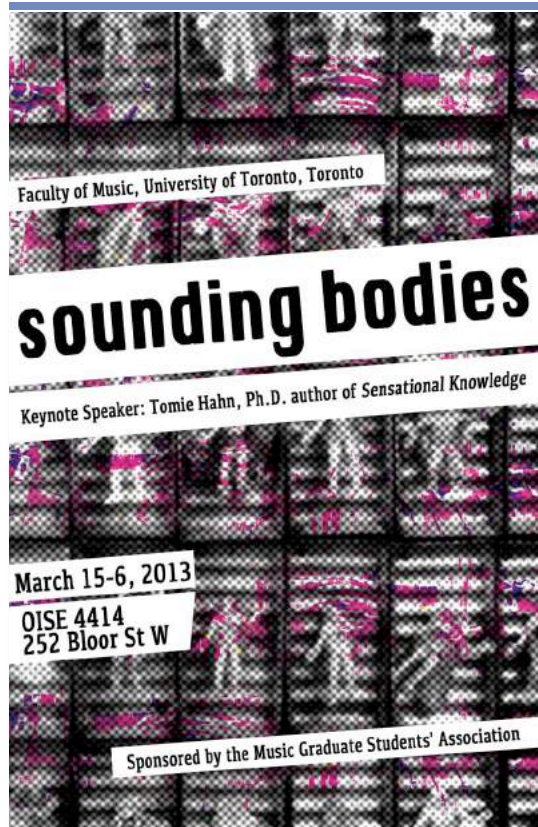
considerably improved my ability to meet and communicate with my informants during the critical fieldwork stages of my research. The ability to replicate particular musical sounds and gestures also has certain advantages when discussing the sonic dimension of music.

Ethnotes: What’s next for you?

SB: Aside from the prospect of a job, I am probably most excited about disseminating my work. At the moment I am in the process of adapting two of my chapters into journal articles that I hope will generate more interest in Panamanian music studies. A book also seems feasible ... but I’ll cross that bridge when I get there!



Sean “Ojos Azules” Bellaviti, at the keyboard



Conference graphics by Gabriela Jiménez

The 2013 University of Toronto Music Graduate Students' Association Conference

The U of T MGSA hosts a graduate music conference each year. This year's conference will feature papers and performances threaded together by the theme "Sounding Bodies." We hope to incite exciting, focused conversations that are broadly relevant to graduate students from different sub-disciplines of music (or outside of music!) as the body is something that we all more-or-less have to think about. There are substantial literatures on musical embodiment, gesture, and Alexander techniques. More than this, bodies are of relevance because we all have to have one to be a musician or a graduate student!

A highlight of the conference will be Dr Tomie Hahn's keynote address. Dr Hahn is the author of *Sensational Knowledge*, which received the 2008 Alan P. Merriam Prize from the Society for Ethnomusicology. In addition to some very interesting presentations, the conference will also be a great opportunity to meet graduate students from across Canada and the USA. So if you are free on March 15 and 16, come check out a few papers!

The conference is funded by the MGSA and a Graduate Students' Union conference grant. For an up-to-date schedule, paper abstracts, and other information, please visit the conference website:

<https://sites.google.com/site/soundingbodiesmusicon/>



Jim Kippen & Annette Sanger travelled recently to Bali to witness lavish village ceremonies in which, amid a cacophony of simultaneous gamelan orchestras, shadow puppet plays and ritual chant, the sacred Barong was paraded before being returned to its home in the temple (above). Jim & Annette studied *gendèr wayang* with the great I Wayan Suweca; they also negotiated to bring Vaughan Hatch & Evie Suyadnyani (see page 4) to the Faculty of Music in September 2013 as our World Music Artists-in-Residence. Vaughan can be seen and heard (right, click for audio) directing his *selonding* group, which includes his 6-year-old son Semara.

BALI



SEM NEW ORLEANS

The Society for Ethnomusicology held its annual conference in New Orleans, 1–4 November 2012. We offer two reflections on the meeting: one from doctoral candidate **Parmela Attariwala**, the other from **Prof. Jeff Packman**, who served on the conference program committee.

Parmela Attariwala – Perspectives from a doctoral candidate

I had a wonderful time in New Orleans catching up with old friends from conferences past, meeting new and interesting people, and carrying in myself an unexpected confidence that (according to one colleague) must signal the waning of my days as an unproven and anxious ABD student.

Since starting my PhD I have attended five SEM conferences – Hawaii, Wesleyan, Mexico City, Los Angeles and most recently, New Orleans. I remember my SEM conferences by the scenery, by the people I meet and hang out with (and whose papers I attend, of course!), and by my level of emotional comfort or anxiety. I experienced a breakthrough in New Orleans this past November. For the first time (at *any* conference) I felt no academic anxiety. Yes, I was presenting a paper, but I had presented the paper before and I knew that it worked.

On the evening of our arrival, my conference roommates (U of T colleagues Carolyn Ramzy and Catherine Gauthier-Mercier) and I walked along Bourbon Street, enjoying the Halloween costumes and revelers. People were friendly, but not aggressive. Over the four days I spent in the southern Louisiana city, I saw a lot of Bourbon Street and the French Quarter (Carolyn booked us into a rather intriguing historic hotel in the heart of the action), but did not have time to see much more of the city. There were too many interesting papers to attend, particularly as this was a joint



Parmela Attariwala

SEM/AMS/SMT conference! My inner music geek thrilled at the opportunity to hear papers on topics beyond my ethno interests, including opera, rap music theory, and improvisation.

One of the highlights of the conference for me was Georgina Born's "Envisioning a Relational Musicology" roundtable, which allowed members of each of the three societies to discuss their similarities and differences as

academics involved in the study of music. Matthew D. Morrison's contribution here was particularly fascinating and provocative, as he pointed out that however much academic musical discourses endeavour to study musics along a broad ethnocultural axis, people of colour continue to be under-represented in the field, leaving minority students bereft of mentors.

A second highlight came with Deborah Wong's contribution to the SEM President's Roundtable: "Music and Power – Ethnomusicological Contributions to the Study of Politics and Culture." I have spent my PhD years trying to understand the desires for – and limitations of – equity in publically funded Canadian music. I have constantly had to navigate through the linguistic minefield we use to talk about music, including the hegemonic implications of the word "music" itself. In New Orleans, Deborah Wong suggested that the time had come to change the vocabulary. The time had come to dispense with the word "music" as the locus of our work, and instead start talking about "sound and silence." Wong did not simply read a paper, she gave us an exquisitely crafted performance that displayed her prowess on so many levels: on the emotional arc of her presentation; on the clarity of her jargon-free sentences; on the contextual empathy she holds for her predecessors while firmly believing in the need for deep change.

Jeff Packman – Perspectives from a member of the Program Committee

SEM 2012 provided me with the opportunity to see our field (and SEM conferences themselves) from a new perspective. For the first time in my career, I was a member of the programming committee, a daunting but enlightening and ultimately rewarding experience that taught me a great deal about the inner-workings of major conferences and the current direction of ethnomusicology scholarship. While I can't claim that I have all the answers

about where ethnomusicology is headed, or even about the best way to get papers accepted, I hope that this brief account of what I experienced will at least take some of the mystery out of the abstract submission process.

The first and perhaps most important thing I learned was that there is a high premium placed on fairness. Thus certain procedures are rather standard and consistent from year to year. For example, the committee seems to be conscientiously composed of scholars at various career

Continued on page 11...

SEM New Orleans

Jeff Packman, continued...

stages working on a variety of music practices. Moreover, evaluations are entirely anonymous – in fact when the acceptance/rejection list was finally circulated I noticed that several “big name” scholars were not accepted. On the other hand, certain key aspects of the selection process are variable and decided by the committee, and especially the incoming chair. Most significant for the 2012 conference was that, since we expected a large number of applicants, we decided to divide the abstracts between two subcommittees, whereas in other years everyone on the committee read every single abstract. We also decided that, since there was no way to have a specialist on all possible areas or topical concerns – ethnomusicology is a very diverse field – any abstracts that were widely discrepant in how they were evaluated by their “home” sub-committee would be read and rated by the other.

Regardless of whether subcommittees are formed or if all members read every submission, it became very apparent to me, at least at large conferences such as SEM, that committee members must read and make decisions about abstracts well outside of their own research interests. What this means for applicants is that making your concerns as accessible and appealing beyond your own area of specialization is likely a good strategy. In any case, regardless of the conference, one should know one’s audience. How much overlap in terms of specialization are the people evaluating one’s work likely to have? And at the risk of stating the obvious, the most crucial thing one can do to better your chances of acceptance to any conference is to make your main point quickly and clearly.

Since SEM New Orleans was a multi-society conference (with AMS and SMT), proposals for joint sessions that included participants from at least two of the three participating societies were encouraged. Since such hybrid sessions don’t happen every year, I won’t spend too much time discussing how we dealt with them. However, it is important to know that we evaluated these sessions first – interaction between societies was seen as a priority. In the end, just over half of the multi-society panel proposals were accepted. Note this was not necessarily by design. Rather, the SEM committee members were surprisingly consistent in evaluating the proposals favorably (we all read all of these proposals) although our general opinions did diverge from the AMS or SMT committees in one or two instances.

The next step in the process was evaluating SEM members’ submissions. Again, the planned sessions were evaluated first. The number of spots for individual papers was informed by the number of organized panels accepted.



Jeff Packman

mentioned that the abstracts for the organized panels were, on the whole, better written than single paper proposals. I can’t say that this was always the case – there were great and not so great panel submissions and individual presentation abstracts. In the end, just over half of the organized session proposals were accepted compared to just under half of those for individual papers.

It is not easy to indicate which types of papers are likely to get accepted, but I can say that because of the number of relatively solid but not perfect proposals I read, it was necessary for me to come up with a general evaluation rubric that would expedite the process and help me be as consistent as possible. Honestly, at first glance most abstracts look pretty good – 250 words isn’t a lot on which to base a judgment. Even so, I found that the strongest abstracts included a clear statement of what the paper was about, usually early on; they referenced the scholarly debates or literature with which the presentation engaged; there was at least a mention of the materials, theoretical framework and methodology upon which the study was based; and the author directly addressed the stakes for his/her argument – the “why should we care?” question. Creative, innovative, or simply unusual topics or points of engagement also garnered my attention, inciting me to read them more carefully and more than once, and at times allowing me to forgive other problems. And writing counts! Cryptic or nonsensical sentences did a lot of damage, especially in such a short format.

When all was said and done, I was pleased to see how things turned out. Right from the start of the process, I was impressed by the breadth of work being pursued across the field, which piqued my curiosity about papers on topics that I might not have noticed based on my usual, more selective reading of the program and book of abstracts. Of course I couldn’t see or even remember all of the papers whose abstracts had intrigued me. But the ones I did get to hear generally lived up to my expectations. More than that, I gained an even greater appreciation for the art of abstract writing and evaluation.

This, along with the acceptance rate for the multi-society panels tends to support what I have suspected for some time: that individual submissions are less likely to get accepted than session proposals. The previous year’s Program Chair confirmed this suspicion at the program committee orientation meeting based on a different logic – he

Michael Smith Foreign Studies Supplement Awards

The Michael Smith Foreign Studies Supplement (MSFSS) is a competitive Canada Graduate Scholarship (CGS). Those enrolled in Master's or doctoral studies, and holding a prestigious Joseph-Armand Bombardier scholarship, are eligible to apply. We are pleased to announce that this year we have two awardees: Katie Young (MA1) and Polina Dessiatnitchenko (PhD1). Here, each describes her plans for studying abroad.

Katie Young (MA, year 1)

I will spend my summer abroad in Ghana and England. Since visiting Ghana in August 2011 I have been planning to return to continue my research. I am excited to take lessons with several amazing musicians at various cultural centres (including Dagara in Medie, and Dagbe in Kopeyia). My work deals with the cultural tourism industry and youth music in Ghana, and through interviews I hope to understand better



the many facets of musical identity for youth living and working at tourist spots.

At other times I will be staying near the University of Ghana in Accra. A variety of scholars will guide and inform my work (in particular my supervisor, Samuel Netwusu, ethnomusicologist John Collins, and theatre professor Awo Mana Asiedu). Many hours will be spent digging through books and files in Accra's various archives, and for a welcome break I will visit the Gramophone Records Museum in Cape Coast, where I can listen to over 20,000 highlife records!

On my return I will stop in London, England. My plan is to synthesize my data and search for supporting documents at the public records office and archives. When I start the second year of my Master's degree I hope to have learned new instruments, mastered new languages, navigated archives, and have a store of incredible experiences. While these four months will no doubt pose various challenges, I am definitely looking forward to my summer abroad!

Polina Dessiatnitchenko (PhD year 1)

As part of the Michael Smith Foreign Study Supplement Award, I will be doing research in Baku, Azerbaijan, from February to July 2013. The main purpose of this trip is to gather information about the art of *mugham*, a genre of traditional Azerbaijani music. In order to do this, I will enrol in three graduate ethnomusicology courses at the Baku Music Academy: the art of *mugham*; the history of ethnic music; and the analysis of Azerbaijani traditional music. I will be able to establish important connections as I meet scholars and musicians in Baku who are leading experts in *mugham*. Additionally, I will investigate historical documents on *mugham* that are held in archival repositories in Baku. I plan to examine these rare sources extensively for the duration of my stay and use the information I gather to

fieldwork trip to Azerbaijan which I plan to commence in January 2014.

As well as becoming more proficient in the Azerbaijani language to facilitate my conversations and thus enhance my understanding of the informants' experiences, I will also learn to communicate through the musical language of *mugham* by learning how to play the *tar*. I will observe *mugham* practice in different contexts and seek out potential interlocutors for future research.

Having travelled to Azerbaijan in the past, I was struck by the emotional intensity that accompanies conversations about *mugham* with local people. By engaging in informal interviews, I will continue to look into how this musical tradition is experienced as a philosophical journey and inquire into national sentiment and spiritual significance of *mugham* as social facts. My time abroad will further my understanding of *mugham* not only because of the various key sources of information that are available at academic institutions in Baku, but also by allowing me the opportunity to immerse myself in the local culture: living, conversing, and experiencing music with *mugham* performers and listeners.



The Music Academy, Baku

further hone my inquiry and direct me to topics I will explore in my doctoral dissertation.

My stay in Baku will serve as preparation for a year-long

Mike Marcuzzi In Memoriam

by Rob Simms

The Toronto ethnomusicology community lost one of its revered members recently. Mike Marcuzzi was born in Windsor, Ontario, on September 23, 1966, and died after a lengthy battle with cancer on September 27, 2012. He was just 46 years of age.

Michael Marcuzzi was a dear friend, brilliant musician, solid colleague, formidable intellect, wicked wit, and deep soul. Born and raised in Windsor, Michael excelled at brass in school band and was a busy session player before undertaking extensive fieldwork in Cuba in the 1990s (where he studied *bata* drumming, Santería ritual, and Cuban popular music). His undergraduate training divided between U of T and U of Windsor. Michael completed his PhD at York while simultaneously (and unprecedentedly) serving as a faculty member there (cross appointed to the Music and Education departments in 2001). His research interests eventually expanded to include the relationship between Yoruba and Cuban traditions, leading to fieldwork in Nigeria in 2002, and became central to his subsequent thinking and writing. The breadth of Michael's musical interests was astonishing. A master of *bata* drumming and a vast range of Cuban and other Latin American styles, he also dug Dufay and Palestrina, Coltrane, Shajarian, Sinatra, Winehouse, and Quran recitation. Musicians knew him as a crackerjack percussionist and trumpeter, and a brilliant arranger – the latter activity a synthesis of intellect and art that he particularly enjoyed. He also dearly loved playing the ukulele and could spontaneously dress up an old tune with sophisticated and highly original chord voicings.



Michael's many students will testify to his brilliance and total dedication as a teacher. He envisioned his teaching as a link in the venerable scholarly chain that he inherited from Bob Witmer during his graduate studies at York: total commitment to substance, discipline, intellectual rigour, scholarly and artistic excellence, and personal integrity. Michael regarded the formation of young minds and the mentoring of advanced students intent on contributing to the future of the academic enterprise as a huge ethical responsibility, requiring the maintenance of values that transcend the vicissitudes of fickle economic cycles and concomitant university policies. Those who knew him marveled at how he always seemed to be three moves ahead of any conversation and all its possible trajectories, like a master chess player. Michael was a voracious reader, and along with his prodigious command of

literature in ethnomusicology, Cuban, West African, and Latin American musical cultures – to which he made his own valuable contributions – his curiosity and sweeping intellect devoured untold volumes on world religion, philosophy (especially aesthetics), language, contemporary culture, science, politics, and history, among other subjects.

And Michael loved to run. He was a marathoner. He read reams about that too, and could discuss training, competition strategies, and the details of great races throughout the 20th century at length. He surely drew upon the physical and psychological fitness of this training, along with his fighting spirit, in his relentless battle with leukemia. Indeed, he outran it beyond all odds. The way in which he displayed poise, dignity, grace and humour in the face of this unbelievably cruel marathon was the epitome of courage. Many are surprised he's gone because he seemed unbeatable and never complained about his condition. Michael had much more to experience in life and to offer the world. He burned bright, died young, and is deeply missed.

Rob Simms was a close friend and colleague of Mike Marcuzzi, and is Associate Professor of Ethnomusicology at York University. He gained his doctorate at the University of Toronto, and is the author of The Repertoire of Iraqi Maqam and three recent volumes on Mohammed Reza Shajarian.