



ETHNOTES

Note from the Editor...

ALIA O'BRIEN

Welcome to Issue 5 of Ethnotes! In Issues 3 & 4, we began to offer more social media based content, with the electronic newsletter increasingly serving as a medium for concise pieces of news, event listings, and announcements. This year, we are continuing along this trajectory, and so you will find that all full text articles and interviews will now be hosted exclusively on the [Ethnotes blog](#). Blog posts will continue to be published throughout the year, so keep checking back, and feel free to follow us on [Facebook](#) and [Twitter](#).

As submissions rolled in for the current issue, a theme-of-sorts began to emerge. Issue 5 might very well be called the “Fieldwork Issue”; in addition to many exciting updates from graduate students immersed in various modes of research, writing, and music-making, it also features guest blog posts from graduate students **Nate Renner**, **Anastasia Udarchik**, and **Gabby Jiménez**, each of whom address the different sorts of nuances and lessons one might encounter in the field. Similarly, Prof. **Jeff Packman** offers insight into his [collaborative samba de roda project](#) while expounding upon issues of timing when undertaking fieldwork, and graduate student **Sepideh Raissadat**, in an interview for Ethnotes, discusses the ways in which her work as a performer and teacher folds into her dissertation research.

Moving beyond our theme-that’s-not-quite-a-theme, this issue also includes a profile of World Music Artist-In-Residence **Raigelee Alorut** and her Inuit throat singing class, as well as a contribution from Prof. **James Kippen** on his recently-published co-edited volume [Music, Dance, and the Art of Seduction](#); this is the first piece in a two-part series on co-editing. Enjoy!

News & Events...

...Babies!

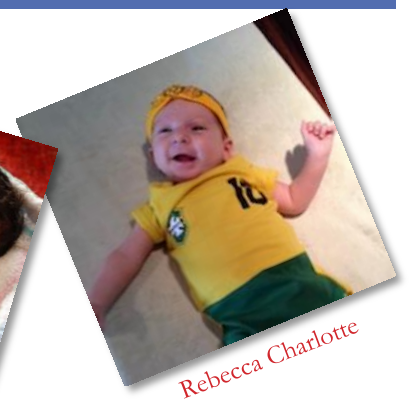
It has been an exciting year for births; this past spring, Prof. **Jeff Packman** and his wife Danielle Robinson welcomed their daughter Rebecca Charlotte into the world. **Rebecca Möllemann** (PhD year 2) and her husband Jim Lim also became new parents this spring with the birth of their son McKinley David Möllemann, who was the guest of honour at this year’s inaugural Ethnomusicology Roundtable. But that’s not all—alumnus **Carolyn Ramzy** and her husband Marcus Zacharia had their first child, Nadim Alexander Zacharia, this year. Congratulations to all of the new parents!



Nadim Alexander



McKinley David



Rebecca Charlotte

Issue 5: October 2014

- 1 Note from the Editor
- 1-2 News & Events
- 3 Recent & Forthcoming Publications:
James Kippen writes about co-editing the volume *Music, Dance & the Art of Seduction*
- 4 Welcoming World Music Artist-in-Residence Raigelee Alorut
- 4 A Conversation with Sepideh Raissadat
- 5-6 What I Did This Summer...A glimpse into the lives (and work!) of our graduate students
- 6 Notes From the Field

Follow us on Facebook & Twitter, and don't forget to check out the Blog for complete versions of our reports & articles

...Grants and awards

Several of our graduate students were offered funding from the Social Sciences and Humanities Research Council this year, including **Amy Medvick**, **Kayla Chambers**, and **Shelley Zhang**, who all received SSHRC-CGS Master's awards, and **Alia O'Brien**, who received a SSHRC doctoral award. In addition, congratulations to **Yun Emily Wang**, whose paper "Sonic Expressions of Home and Returning in the Chinese Diaspora of Toronto" has been awarded the 2014 Barbara Barnard Smith Prize for best student paper on Chinese music presented at the 2013 SEM meeting, to recent alumnus **Katie Young** (MA 2014), who is the recipient of Royal Holloway's Reid Theme Scholarship, and to **Cody Black** (MA year 2), who won the World Association for Hallyu Studies' 2014 student article competition.

...Upcoming conference presentations

Our graduate students and faculty can be spotted sharing their research at various international conferences this year. **Shelley Zhang** (MA year 2) will be presenting her paper titled "Diva Exchange: Circulatory Processes of Eastern and Western Encounters within Post-Colonial Negotiations" at the Popular Culture and World Politics 7.0 conference in Ottawa, which takes place November 21-22.

As well, recent alumnus **Katie Young** (MA Ethnomusicology, 2014) will be presenting her Master's research at the conference "Asian Studies in Africa: Challenges and Prospects of a New Axis of Intellectual Interactions" in Accra, Ghana next year. We wish **Katie** well as she embarks upon a doctoral research degree in Ethnomusicology at Royal Holloway, University of London beginning in January 2015

Faculty & students presenting at the annual meeting of the Society for Ethnomusicology (Pittsburgh 2014):

- **Farzaneh Hemmasi** – "Living (and Dying) the Rock and Roll Dream: Alternative Media and the Politics of "Making It" as an Iranian Underground Musician"
- **Nate Renner** – "'Returning' Recorded Music from Archives to Local Movements for Ainu Cultural Revival"
- **Erin Scheffer** – "Re-sounding Caribou: Musical Posthumanism in Being Caribou"
- **Chris Wilson** – "The Bluebird Cafe, 'In the Round' Sessions, and the Figure of the Nashville Songwriter"

...Positions

Congratulations to **Prof. Josh Pilzer** on receiving tenure, to **Mark Laver** (PhD Ethnomusicology, 2011), who commenced a tenure-track position in Music at Grinnell College this fall, and to **Carolyn Ramzy** (PhD Ethnomusicology, 2014), who accepted a tenure-track position in Ethnomusicology at Carleton University.



Carolyn Ramzy (Carleton) &
Mark Laver (Grinnell)

Recent & Forthcoming Publications...

Both Prof. Jeff Packman and Prof. James Kippen have worked on **co-edited publications** that have (or will) come out this year. Issues 5 & 6 of *Ethnotes* feature a two-part series outlining the processes that these projects entailed, and the visions that guided them.

In the first part of this series, below, James Kippen writes about his experiences working on the volume (with Frank Kouwenhoven) *Music, Dance, and the Art of Seduction*, which was published by Eburon in January 2014.

Stay tuned for part two, in which Jeff Packman will discuss his co-edited special edition of *Black Music Research Journal*, which will be out later this year.

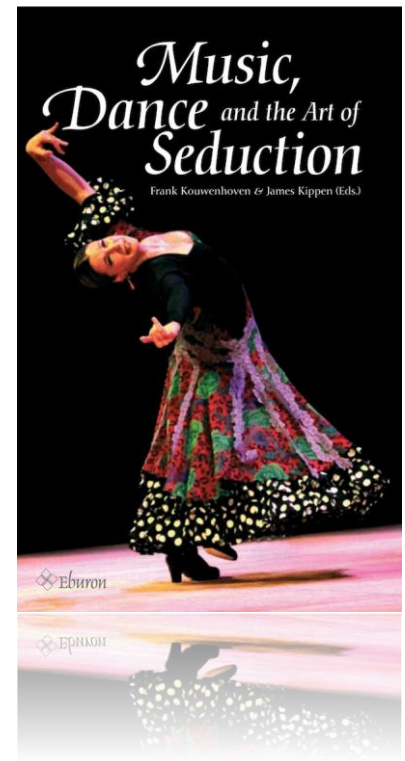
Seduction – trials and tribulations of editing

Sir Isaac Newton once said that tact is the art of making a point without making an enemy. The one great truism about editing a volume or journal of essays is that one needs every ounce of tact one can muster when negotiating with, managing, and even massaging the wide assortment of egos involved in such a collective enterprise.

Allow me to begin by recapitulating the convoluted history of my own involvement in one such enterprise. I was in part responsible for the edited volume called *Music, Dance and the Art of Seduction*, published at the very end of 2013 by Eburon Academic Publishers in Delft, The Netherlands. The proposal for this volume emerged at the conclusion of an international conference on music and seduction sponsored by the Arnold Bake Society for the Study of the Performing Arts Worldwide held in Amsterdam in May 2005. The theme had given rise to many worthy (and some not-so-worthy) presentations from all parts of the globe to the question of music's (and dance's – after all, these are often entirely inseparable) role(s) in luring and alluring, enticing and beguiling, persuading and convincing, coaxing and cajoling, inveigling, manoeuvring and manipulating – in short, seducing other human beings. Now readers with even moderately advanced arithmetical skills will have noted, with a not entirely unreasonable measure of alarm, the cavernous gap of eight years between the conception and production of this work. One important reason for that delay was the tragic illness and untimely death of my co-editor Frank Kouwenhoven's wife, Antoinet Schimmelpenninck, for she had been intimately involved in all the behind-the-scenes matters concerning the production of the volume. However, that was not the only reason.

It took a surprisingly long time to find a publisher that would take on *Seduction*, and years passed by while the proposal was being reviewed first by one and then by another (...and then another) publishing house in The Netherlands....

For the rest of James Kippen's article, please go to our [Ethnotes blog](#) →.



Prof. Jeff Packman and Danielle Robinson, Associate Professor of Dance at York University, recently collaborated on the article “*Chula in the City: Traditions, Translations, and Tactics in Brazilian Samba de Roda*,” which came out this past August in the volume *Choreographic Dwellings: Practising Place*. As a guest blogger for *Ethnotes*, Jeff writes about the origins of the *samba de roda* from which this article emerged. [Link](#) →

Welcoming World Music Artist-in-Residence Raigelee Alorut...

Alia O'Brien writes...

This semester, we are very excited to be joined by Inuit throat singer and Language Assistant Raigelee Alorut, who is our current World Music Artist-in-Residence. Raigelee is originally from Nunavut, but came to Toronto to teach and study at the University of Toronto several years ago. She received a degree in Aboriginal Studies in 2011, and, importantly, was the first Inuk woman to be a member of University College. As a language instructor, Raigelee has taught in both Nunavut and at the University of Toronto. She has also worked as a translator for numerous projects, including a six episode series called [*Sivummut \(Going Forward\)*](#), which celebrates the achievements of Inuit leaders in the arts, sports, the environment, health care, and education.

Raigelee has been throat singing since she was a child, and brings many intimate and personal stories—along with a lifetime of experience—into the class that she is currently directing at the Faculty of Music. She has performed extensively with her sister, daughter, and husband (who plays drums) at First Nations house, as well as various opening ceremonies and social gatherings.

For more information about Raigelee Alorut and the vision behind the throat singing class—and some photos!—follow [this link →](#) to the Ethnotes blog.

Upcoming events with Raigelee...

This semester, Raigelee will be involved in both a workshop as well as our World Music Ensembles performance—these events are not to be missed.

October 16: Raigelee will be presenting at a joint colloquium/workshop with Music Education. The event begins at 3:30 pm in Room 130 of the Edward Johnson Building, and will be followed by a casual reception of wine, non-alcoholic drinks, and snacks.

December 4: Raigelee will perform, along with members of her throat singing class, in concert with our World Music Ensembles in Walter Hall. The concert begins at 7:30 pm, and is free and open to the public.



Soapstone carving of Inuit throat-singers

A conversation with Sepideh Raissadat...

Sepideh Raissadat is in her second year of the PhD program in ethnomusicology at the University of Toronto. She is a well-known performer of Persian classical music, and has studied with several masters of Iranian music, including the famous pre-revolutionary singer Parissa, as well as the composer and musician Parviz Meshkatian. Her dissertation research at once comes out of her involvement with learning and teaching music, as well as her various experiences as a performer and recording artist. In an interview for our [Ethnotes blog →](#), Sepideh shares a handful stories about her musical experiences in Iran, Europe, and North America, and considers some of the research questions that have emerged out of these experiences.



Sepideh Raissadat (centre) with the Birun Ensemble

What I Did This Summer...

A glimpse into the lives (and work!) of our graduate students

Cody Black

Despite taking a year off from the program, I attempted to remain as academically relevant as possible. As a result, I had papers accepted for presentation at a few conferences: Feminist Theory and Music Conference; MediAsia Conference; Popular Culture Association National Conference; and MIDSEM. Most recently, I was selected as the winner of the World Association for Hallyu Studies student article competition—to which I submitted a paper written over the summer which mulled over how the intersection of social network structures, multimodal construction of digital media, and general history of trans-Asia consumer culture influences the demographic construct of internet prosumers who perform “Asian cuteness” through internet memes—and will presenting said research at their upcoming conference.

Kayla Chambers

I spent this summer (and many months before that) engaging with ideas about sound and the body within Japanese ritual practices. Primarily, I have been exploring ideas of performative research, affect, and appropriation in relation to my SSHRC-CGS supported MA project titled “The Transnational Esoteric: Transmitting Sounded Shingon Mikkyō in North America”. At the same time, I have maintained an interest in shakuhachi aesthetics and the politics of meditative experience and have extended my interests in corporeality to issues of activism through the post-war experimental medium of butoh. Throughout this academic year I am looking forward to continuing investigations into butoh as a partial scholarship recipient with Fujiwara Dance Inventions. Other highlights of my summer include long hours of learning Japanese, many nights of blues dancing, and hiking in my native province of Alberta.

Polina Dessiatnitchenko

This summer, Polina continued her fieldwork adventures in Azerbaijan. Living in the metropolitan Baku, she attended *tar* lessons with *mugham* masters, continuing to build her *mugham* repertoire. She also travelled to conservative Muslim settlements in the vicinity of Baku to take part in *dervish* weddings and private *mugham* gatherings, learning more about *mugham*'s affinity with religious music. Polina's other fieldwork activities included exploring sources and analyzing sound recordings at different museums, libraries, and archival repositories. She also began working on projects associated with *mugham* as part of her Fellowship at the Azerbaijan Diplomatic Academy. The highlight of her summer was a trip to Sheki where she enjoyed unmatched Azerbaijani hospitality and breathtaking landscapes, inspiring her to give concerts and spend entire nights dancing away to the beat of the *lezghinka*.

Chris Wilson

Since May, I have gone to Nashville (my dissertation is an ethnography of professional songwriters there), refreshing contacts, seeing friends and speaking at the annual International Country Music Conference. I finished writing the dissertation that was ‘supposed to’ be done last May. I was also music director for a calypso tent in June and a play in July and August (my usual summer gigs). I learned that dissertations take way longer to finish than I had imagined, and that it is a real head trip to hand one in and wake up the next day. As I sit here now, I am in a liminal space between the recent past and an unknown future, preparing for a career in academia yet also reinvigorating my activities as a performer, teacher and songwriter/composer. After six-plus years as a PhD candidate, it feels pretty darn good to dream about the future!

Continued over...

Notes from the field

Click on the hyperlinks below to join our guest-blogging graduate students as they discuss some of the—often unanticipated—insights that they have gleaned during field research.

Gabriela Jiménez (PhD year 3) contemplates the different ways in which considerations of the body are folded into the fabric of everyday life in Mexico City. [Link →](#)

Nate Renner (PhD year 2) speaks about the shifting nature of his research in (and around) Japan, and articulates the need for perpetual flexibility in the always-changing field. [Link →](#)

Anastasia Udarchik (MA year 2) offers up some anecdotes and insights from her work with/in Toronto's New Wave of Traditional Heavy Metal scene, and addresses the unique liminal position—between musicians and fans—that she came to embody as a researcher. [Link →](#)

What I Did This Summer...continued...

Max Kelly

After returning from a trip to Mexico with his anti-disciplinary collective Do What You Can, Max worked for a sourdough bakery and spent the month of August working with the Bread and Puppet Theater in Vermont. He was lucky to also record his first compact disc with his band The Thirsty Jug Benders.

Yun Emily Wang

This summer I started to “deep hang out” in several Chinese communities in Toronto: among so many other things, I practiced speaking Cantonese (first to an iPhone App and then with people), made a bunch of new friends in the field, and went with one of them on an epic tangent about different construction noises in different cities in the world. I also played a lot of different music, listened to tons of recordings (field or otherwise), and went to numerous concerts and performances. During the many long TTC rides between ethnoburbs within the GTA, I also read a pile of H.G. Wells.

Nadia Younan

As the summer began, I was able to check hearing bagpipes in the Scottish Highlands off of my bucket list. Upon returning to Toronto, I recorded saxophone and vocals for the debut album of Meden Glas, a Balkan music project that I have been a part of for some time. In August, I was invited to perform at the “Demand for Action” protest in Queen's Park that was organized by the Assyrian community. The protesters were advocating for humanitarian aid in northern Iraq and Syria following the extreme political upheaval in the region. As Assyrians in the global diaspora made similar protests within the same week, I hope to use this opportunity as a participant-observation experience in my doctoral research.

REMEMBER!

For instant updates, reminders, and other fun tidbits on the Ethnomusicology Community at U of T, follow us on Facebook, Twitter, or subscribe to our Blog....



To submit, just send an email to ethnotes@gmail.com