



ETHNOTES

From the Editor...

EDITED BY
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Issue 7 of ETHNOTES has arrived! The current issue features an interview with our World Music Artist in Residence, *tombak* master Pedram Khavarzamani, a handy one-page guide to U of T at SEM in Austin, Texas (there will sure be a lot of us there this year!), and a rich array of reports from within and beyond the field. These include an essay by Professor Josh Pilzer on his current research during his sabbatical year, as well as guest blog posts by graduate students Max Kelly, Vanessa Thacker, and Nil Basdurak. And, as always, we caught up with a few of our graduate students to find out how they spent the summer months. Happy reading!

As with recent issues, the full texts of articles and interviews are now 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](#).

News & Announcements...

Issue 7: Fall 2015

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Jim Kippen & Annette Sanger welcomed their first grandchild recently, and they are already hard at work recruiting her to the Ethnomusicology program! Amara Dadlani was born in Mumbai, India, on 3 June 2015 to Jim & Annette's daughter Alice and her husband Siddharth.



...conferences

In October, **Gabriela Jimenez** (PhD year 4) will be presenting a paper titled “Versioning Mexico Since NAFTA: Two Accounts on Gender, Sexuality, (Music) Technology, and the Body” at the American Studies Association’s annual conference in Toronto.

The next month, **Nadia Younan** (PhD year 2) will be presenting at the conference *Orchestrating the Nation: Music, Dance, and Transnationalism*, which will be held on November 12 and 13 at the Maison des Cultures du Monde in Paris.

As well, Ethnomusicology at the University of Toronto is heavily represented at this year’s Society for Ethnomusicology meeting in Austin, Texas. Below is a handy one-page guide that lists all papers being presented—and panels that have been organized—by our students, professors, and recent alumni.

A GUIDE TO U OF T AT SEM 2015

Thursday Dec. 3

8:30AM	Nadia Younan, “Singing the Nation Home: Assyrian Popular Song as a Locus for Collective Identity”	Session 1F, “A Nation Moved: Time, Space, and Politics,” Room 415B
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***Doctoral Candidates Nate Renner and Yun Emily Wang have co-organized a panel titled “Whenever, Wherever, Whoever”: Identity Performance and Negotiation in the Transnational Life of Rajio Taisou (Radio Calisthenics).*

Session 2I, Room 602 – Chair: Tomie Hahn, Rensselaer Polytechnic Institute

10:45AM Rajio Taisou (Radio Calisthenics), Transnational Child’s Play and the Negotiation of Japanese Bodies
Nate Renner, University of Toronto

11:15AM Exercising Citizenship: the “Use” and “Re-use” of Guomin Jiankangcao in Contemporary Taiwan
Yun Emily Wang, University of Toronto

11:45AM From Casa to Rua—Rajio Taisou, Identity Performance, and Public Space in Nikkey Communities in Brazil
Junko Oba, Hampshire College

1:30PM	Prof. Farzaneh Hemmasi, “Poetry Above All? : Politics, National Identification, and the Contemporary Mediation of Iranian Sung Poetry”	Session 3K, “Poetic Transnationalisms: Song, Text, and Affective Geographies of Belonging,” Room 616B
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Friday Dec. 4

8:30AM	Prof. Ken McLeod, “Driving Identity: If This Brand Were a Band”	Session 5I, “Music’s Digital (Virtual) Life,” Room 417AB
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4:30PM	Cody Black, “Four Digits from Stardom: Sonic Framing, Extended Embodiment, and Becoming a Virtual K-Pop Idol in Mstar Online”	Session 8E, “Constructing K-Pop Fandom,” Room 414
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Continued over...

4:30PM	Chaeyoung Lee, "Can the Deaf Interpret Music through Sound Vibrations? A Case Study of the Tactile Music Seat Project of Hyundai Motor Company"	Session 8H, "Experiencing Sound in Embodied Forms," Room 416AB
Saturday Dec. 5		
8:30AM	Chris Wilson, "There's Culture In That There Song: Nashville Songwriters as Mediators"	Session 11G, "Renewing Authenticity," Room 416A
Sunday Dec. 6		
8:30AM	Alia O'Brien, "Sustaining Sounds: Living a shared Near Eastern American experience through the music of New York's Café Feenjon"	Session 11I, "Sonic Territory in Urban Spaces," Room 417A
10:45AM	Vanessa Thacker, "The Complexities of Hating Sean-nós Singing in Carna, Ireland"	Session 12B, "Preservation Politics," Room 400— <i>Live Video Streaming</i>

NOTES FROM THE FIELD...

Prof. Josh Pilzer writes:

The research I'm doing during my sabbatical year is for my second book project, an ethnography of song, verbal art, and related practices among the very large but largely unknown community of Korean victims of the atomic bombings of Japan. These people are children and grandchildren of Koreans taken to Hiroshima during the Asia-Pacific War (1931-45) to work in the Japanese military industrial complex. The project is based in ongoing fieldwork yearly since 2011 in Hapcheon, South Korea, colloquially known as "Korea's Hiroshima." It centers around the close relationships with about ten victims that I have formed during this time. The tentative (sub)title is *The Art of Making Life Work in Korea's Hiroshima*. For full piece, [visit the Ethnotes Blog](#).

Josh Pilzer with Yi Suyong, a resident of the Korean Hapcheon Welfare Center for Korean Atomic Bomb Victims (photo: David Novak)



We are fortunate to have three graduate student guest bloggers reporting from various stages of—and embracing different approaches to—field research:

Vanessa Thacker (PhD year 6) ruminates upon her ongoing fieldwork in Carna, Ireland, gesturing toward the often-porous boundary that separates fieldwork from living. [Link to Blogpost.](#)

Max Kelly (MA year 2) discusses a summer program titled "Art, Migration, and Human Rights", which took place over the course of three weeks in and around San Cristóbal de las Casas, Chiapas. [Link to Blogpost.](#)

Nil Basdurak (PhD year 2) writes about an ongoing Macedonia-based ethnographic film and archive project in which she is involved. [Link to Blogpost.](#)

Pedram Khavarzamani: World Music Artist-in-Residence 2015-16

This semester, we are pleased to welcome World Music Artist-in-Residence **Pedram Khavarzamani**, a master of the *tombak* (Iranian goblet drum). Pedram is both a performer and teacher of traditional Iranian *tombak* technique and repertory, as well as a musical innovator and experimentalist, playing with various sorts of fusion ensembles around the globe. Earlier in the month, Pedram was generous enough to sit down with ETHNOTES to discuss his life in music, his plans for upcoming concerts, and the U of T's newly-formed **Iranian Music Ensemble**, which he is directing this semester.

Please access our Blog to read [the full interview with Pedram](#). You will find an excerpt from this on the next page.

We present here a few photos (with thanks to Hussein Janmohamed who took them and has kindly permitted us to use them) from the initial session of the ensemble.



Upcoming Performances with Pedram...

On November 17, at 7:30pm, Pedram (along with musical guests) will be giving a free concert in Walter Hall at the Faculty of Music.

On December 3, at 7:30pm, the Iranian Music Ensemble will be performing alongside the Klezmer Ensemble and the Japanese Taiko Ensemble in Walter Hall (admission free).

*Excerpt from our interview
with Pedram...*

Ethnotes: Hi Pedram! Thank you for taking time to do an interview for Ethnotes. I understand you've been living in Toronto for about a year? Have you been here before?

Pedram: Yes, since 2007 I've travelled to Canada twice—maybe three times—a year for concerts, because I have many good friends here who are musicians. So I've come here to play and record with them.

E: And you've been teaching at the [Sary Music Academy](#)?

P: Yes. It has been a pleasure to teach here, actually, because they didn't have a *tombak* player that was able to show students the real, traditional *tombak*.

E: Wonderful. We feel very privileged to have you as World Music Artist in Residence this semester! I was wondering if you could give Ethnotes readers a taste of your musical life story?

P: I began to play *tombak* a bit late—I was sixteen, actually. But I remember perfectly, since I was a kid I used to play everywhere—on a bench, on doors, whatever. Also, I have an uncle on my mother's side—he never studied music, but give him any kind of instrument, he could make a sound on it. He's really talented, but never studied. And I just wanted to be around him, and whenever he came to our house, I'd ask him to play. He had a melodica, and a clay *darbuka*. But after the Revolution, he lost everything. One day, officials came to my grandparents' house and took everything. [My uncle] was in jail for a while, too, because he was in opposition to the regime.

For the rest of the interview, [please visit our blog](#).



What I Did With My Summer...

And finally, Ethnotes presents our annual feature that offers a glimpse into the warm-weather activities of our graduate students.

Nadia Younan—My summer was a flurry of musical experiences. It began with the CD release party for "Meden Glas," the self-titled debut album from a Balkan music project that I have been working on for the past several years. It was with a heavy heart that I soon after learned of the passing of the maestro of the Complesso Bandistico Guiseppe Verdi, an Italian *festa* band that I have been a member of for 7 seasons and which figured prominently in my Masters research. The band played several of our regular tunes for Maestro Joe DiGirolamo at his funeral in what was described by various members as an experience of musical catharsis. I am interested in revisiting my research on the Italian wind band and incorporating this experience into the study of the band's role in social life. In July, as music is part of a variety of life cycles, I had the opportunity to dance and ululate at an Assyrian wedding and an Assyrian *meshmetha* (traditional engagement party). For the rest of the summer you could find me in the depths of either Robarts Library or High Park Library studying for comprehensive exams.

Yun Emily Wang—This summer I travelled to and around Taiwan on the generosity of SSHRC-MSFSS and SGS to do fieldwork for a dissertation chapter on circular- and return-migration. I conducted interviews, hung out with people, walked the streets that Toronto interlocutors reminisced, listened to the cicadas, attended retirees' karaoke parties, and helped (hopefully) in kitchens of various households—while slowly realizing that, just like my interlocutors, I was in a three-month process of *going home* myself. I also got licensed to drive mopeds/scooters in Taiwan (the sound of moped swarms is mentioned in almost every interview in the Taiwanese diaspora), learned how to listen for different engine sounds to stay alive on the road, and only got ticketed one time.

Sepideh Raissadat—This summer I performed with Nexus at the 100th anniversary of [Maverick Concerts](#) in Woodstock, NY on June 27th, and again at Ottawa Chamberfest on August 3rd. I also released an album called [Persian Songs](#), for which Russell Hartenberger arranged the works of contemporary avant-garde American composer, poet, and musician Moondog, and Paris-based Iranian novelist, composer and musician Reza Ghassemi. Beyond the rich artistic and personal experience I gained collaborating with Nexus Percussion, this is likely the first instance in which a major contemporary Western ensemble has arranged Persian traditional music for their own instruments. In this sense, this album will play an important role in introducing Persian classical music to audiences who might never have had the occasion of listening to it. Vice-versa, it is a chance for Persian music listeners to discover the works of the masters of percussion. Our next concert will be at [PASIC](#) on Nov. 14 in San Antonio, Texas.



Polina Dessiatnitchenko—This summer I continued my explorations in the field, progressing further on my journey towards understanding and experiencing the creativity of Azerbaijani *mugham*. The season began with the culmination of my *Mugham Majlis* project in Baku, an endeavour funded by the Youth Foundation of Azerbaijan. Listening to heated debates of musicians, poets, and scholars who gathered to hear and judge the playing of aspiring *mugham* performers, I collected important fieldwork data and established contacts that kept me busy throughout the rest of the summer. I was very lucky to become the disciple of Elkhan Mansurov, main successor of the Mansurov *tar mugham* lineage, and spent many long summer days interviewing him and learning the secrets of the style. Intrigued by the relationship between *mugham* poetry and music, I also began to take lessons with *mugham* singers, as well as learning the Persian language and poetical *aruz* meters used in *ghazal* poetry. In a pursuit of rare sources on *mugham*, I finished my summer of fieldwork by travelling to St. Petersburg and indulged in reading while sipping double espressos along the panoramic Nevsky Prospect.

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