

## Ethnomusicology at the Faculty of Music, University of Toronto

JAMES KIPPEN

with contributions from TIMOTHY RICE, GREGORY JOHNSTON,  
JEFF PACKMAN, JOSHUA PILZER, and FARZANEH HEMMASI

In December 1989, I left Belfast, Northern Ireland, along with my wife Annette Sanger and our three young children, and together we travelled to Toronto where I had been offered the vacant tenure-track position in ethnomusicology. I had interviewed for the job back in a gloriously balmy, verdant June while participating in an international conference on music and computing held at the St. George campus; yet the bitter cold and mountains of sidewalk ice that greeted us on our arrival forced us to wonder whether we had made the right choice! After all, there was so much we would miss about Northern Ireland. Both Annette and I had studied social anthropology and ethnomusicology at the Queen's University of Belfast under John Blacking and John Baily; we had been greatly inspired by and had benefitted from the extraordinarily rich and vibrant intellectual and artistic atmosphere Blacking had created by attracting the discipline's best minds and by drawing in dozens of graduate students from all over the world. Blacking had also helped Annette secure funding to purchase an entire Balinese *gamelan gong keybar*, and once she had returned from two years' fieldwork in Bali she began actively teaching Ireland's first gamelan orchestra. When John Baily left in 1984, Annette was appointed as his replacement, while I took advantage of the freedom afforded me by two postdoctoral awards to further my research and writing on North India, attend international conferences, and apply for jobs.

In those days before the World Wide Web, it had been difficult to find out much about ethnomusicology at the University of Toronto. The program at York University had earned a deserved reputation as "Canada's Wesleyan" owing to the pioneering efforts of Jon B. Higgins and Trichy Sankaran in the 1970s, but at that time there was no comparable characterisation of the program at

the University of Toronto. Indeed, I remember being surprised to learn at my interview that my predecessor Timothy Rice had left Toronto two years prior in 1987, and that ethnomusicology was effectively foundering. Filled with the vigour and optimism of youth, I viewed this interregnum as an exciting opportunity rather than an ominous disadvantage. But first I had to convince a rather formidable gauntlet of senior professors whose expertise lay almost entirely in music of the Middle Ages and the Renaissance that I had not only the requisite ethnomusicological training but also the musicological wherewithal to fit into a school whose reputation had been built on a solid foundation of musicology and composition. After I accepted the position, the dean at the time, Carl Morey, took me aside and encouraged me not to be intimidated by the conservative nature of the school and of my future colleagues but instead to do what I needed to do in order to, as he put it, “Rock the boat!” What I didn’t realise at the time was that this venerable boat had arguably been vigorously shaken once already by Timothy Rice.

Although music at the University of Toronto had a much longer history dating to the 1840s, the Faculty of Music itself was established in 1918, and its first ethnomusicologist was Mieczyslaw Kolinski (1901-81), who joined in 1966. Kolinski was a pianist and composer who had studied musicology in Berlin under Erich von Hornbostel, Hermann Abert, Arnold Schering, and Curt Sachs. From 1926 to 1933 he worked as Hornbostel’s assistant at the Berlin Staatliches Phonogramm-Archiv, and he made several field trips to the Bavarian Alps and the Sudetenland. Subsequently, he was hired to transcribe from recorded collections, including African, Caribbean, and North American Native musics. He spent the war years in Brussels before settling in New York in 1951 where he worked as a music therapist and as an editor for Hargail Music Press. In 1955, Kolinski was elected the Society for Ethnomusicology’s first Vice President, and duly became President in 1957. It was in 1966 that he was invited to join the University of Toronto by musicologist Harvey Olnick, who once told Tim Rice, with considerable foresight, that he felt any strong musicology department needed an ethnomusicologist to be complete.

Kolinski’s ethnomusicological interests were shaped by his training and by the worldview shared by so many of the early giants of our discipline. He published on the scientific basis of harmony and melody, and developed methods for cross-cultural analysis — an approach emphatically rejected in my own training with John Blacking, who argued vehemently for cultural relativism, much as it was at odds with Tim Rice’s UCLA-based training at the University of Washington. Tim was hired in 1974 on an initial three-year contract with the promise of a tenure-track position if he completed his doctorate within that period. Olnick’s plan was to replace Kolinski, who was preparing to retire in

1976. During that transitional phase, Tim gained many valuable insights into Kolinski's relationship to sound. One moment stood out:

As a gesture of respect, I sat in on his year-long course on the world's music for music history majors. Of course, we studied Kolinski's well-known system of melodic analysis in detail. My favourite moment was when Kolinski played an old, scratchy, barely audible recording of American Indian music for the class. After a few seconds, he became somewhat agitated, rushed to the piano, and improvised a piano accompaniment.

Kolinski was greatly admired by his colleagues and students: among the latter were ethnomusicologists Beverley Diamond, Jay Rahn, George Sawa, and Song Bang-song. On retirement he received the title Scholar Emeritus, the first such honour bestowed by the University of Toronto. A Festschrift titled *Cross-Cultural Perspectives on Music* was published in 1982, edited by Timothy Rice and musicologist Robert Falck, which included contributions from Bruno Nettl and Alan P. Merriam.

The job announcement to which Tim Rice had responded back in 1974 asked for an ethnomusicologist who could also teach the history of Western music. Times had changed significantly by 1989 because the position I applied for carried no such condition, although I must admit I felt strongly that what worked in my favour was my ability to speak intelligently to the interviewing committee about the Western art music tradition and, moreover, to insist that these sounds, their creators and consumers, and the societies in which they lived and worked were also fair game for socio-cultural and ethnomusicological analysis. Nonetheless, like Tim, I knew that the framework in which I was to operate was dominated by a relatively monolithic idea of music viewed through the Western canon. Yet, whereas I found my colleagues to be amenable to and even encouraging of my views, Tim had earlier faced resistance. One of his senior colleagues started "shaking anxiously" at the mere mention of ethnomusicology, and others left him "with the impression that they thought ethnomusicologists occupied a rung on the academic ladder far below music historians." Thus, Tim began his teaching career with year-long courses on the history of music for first-year music majors, the history of music for non-majors, and music cultures of the world for non-majors. One colleague, however, wondered whether this latter course could be reduced to half a year "because there didn't seem to be enough material to justify a year-long course."

Tim felt the need to build up resources to teach the music cultures of the world, although the dean at the time, John Beckwith, refused him even a modest budget

...so that I could present traditional musicians in classes and evening recitals. I argued that our students could readily hear live performances of the classical music they were studying in music history classes, and, by analogy, they needed to hear live performances of the music they were hearing in my classes.

Fortunately, Harvey Olnick “made a deal with Sam the Record Man, the largest record store in Toronto, to provide the Faculty of Music with complimentary copies of any LP recordings that we needed,” and Tim was deputized to shop for world-music recordings. Nonetheless, the need to have live musicians was a quest that eventually bore fruit when, in the 1978-79 academic year, Tim received a grant to invite Kostadin Varimezov, his principal music teacher in Bulgaria, to be artist-in-residence for one year. He taught 20 students to play the Bulgarian bagpipes (*gaida*), including three from the local Macedonian community. He and his wife Todora Varimezova also gave numerous workshops around North America.

Focused as he initially was on completing his doctoral dissertation, it took Tim a few years to get his bearings, but in the late 1970s he was first appointed director of the BA in music in the Faculty of Arts & Science, and then around 1980 he became head of the musicology division in the Faculty of Music. From that position he found he could exert a broader influence on curricular matters. It was one development in particular that I believe had far-reaching consequences and which helped push ethnomusicology from the academic periphery towards the centre of the student educational experience.

The musicology division, known in those days as “History and Literature of Music,” viewed the two-year core sequence in the history of Western music for music majors as their best chance to persuade students who had been admitted as performance, music education, or composition majors to switch into music history. Under the charismatic Harvey Olnick, that tactic seemed to have worked for a number of years, but by 1980 it was clear that it was failing due to lacklustre teaching. Tim convinced his colleagues to let him teach the first term of the course as an introduction to all music with the goal of demonstrating to students that music could be as interesting to think about as to play and listen to. The historians would then take over and teach three terms of Western music history. Tim taught this introduction for six years, from 1981 until his departure for UCLA in 1987. The course began with the question: “The history of what music?” Tim recalls:

I answered that it must be the history of the music of our time and place: Toronto, Ontario, Canada, North America. So, we needed

to understand something about that music in order to know what its history would look like. For the first six weeks of the term I lectured on Canadian classical, popular, immigrant, First Nations, and jazz artists and genres. It was, to my knowledge, the first time that Canadian music had ever been included in the core music history curriculum. At the end of six weeks, I asked again: What does the history of the music of our time and place look like? My answer was that it didn't look as though the history of European classical music was adequate to the task since so much of that music has other sources. For the remaining seven weeks of the term we would need to study music from all around the world not because it was "over there" but because it was "here," in Canada, and it was affecting Canada's musical life not just in particular communities but across the board in classical and popular music and jazz.

Frustrated by the paucity of live world music performances and the lack of any performance ensembles, and yet buoyed by the interest in traditional music his introductory course had stimulated, Tim offered a "folk music" performance class taught not only by himself but also by undergraduate students with expertise in various traditions, and by a couple of community-based artists willing to share their knowledge for free. One of those so inspired was undergraduate Lise Waxer who, following her doctorate at the University of Illinois, went on to make her mark in our discipline with research on salsa in Cali, Colombia, before her early and tragic death.

At the graduate level, students interested in ethnomusicology had to convince faculty that they could have been historical musicologists. They took full slates of graduate music history courses plus comprehensives and major field examinations, yet in the process took only a couple of ethnomusicology courses with Tim. Two graduate students passed muster and went on to professional careers: Leslie Hall at Ryerson University and Louise Wrazen at York University.

Tim Rice left his permanent mark on the broader Faculty of Music in many other ways too. Two areas stand out. Firstly, in the music education curriculum:

I was horrified that our music education students were trained only to teach European classical music in bands, orchestras, and choruses, and were then sent out to teach in a wonderfully multicultural city. When David Elliott became head of the music education division, he and I had many conversations about this. I suggested that we co-teach a course on multicultural music education, which was an eye-opener for both of us and our students.

That course continues to this day. Tim also made several presentations to the Ontario Music Educators Association and co-edited a booklet called *Multicultural Music Education: The "Music Means Harmony" Workshop* with music education colleague Patricia Shand. David Elliott went on to write *Music Matters*, an important and influential rethinking of the philosophical foundations of music education, based in no small part on his reading in the field of ethnomusicology.

Secondly, in seeking funding for endowed chairs and for infrastructure, Tim joined forces with musicologist Timothy McGee to try to attract private money to replace two colleagues whose positions had been phased out on retirement. Though unsuccessful in securing endowed chairs for new positions, they did succeed in getting two major gifts: Floyd Chalmers, noted for supporting the arts in Canada, provided a \$1 million endowment that established the Institute for Canadian Music in 1984, and a gift of \$3.5 million from the estate of Rupert P. Edwards, of Edwards Gardens fame, who was a wealthy paint manufacturer and avid amateur organist. The Edwards gift allowed the university to build a new wing on the Edward Johnson Building to house the Music Library and two organ studios.

Tim Rice's time, from 1974 to 1987, working in a university faculty of music that valued European classical music above all other genres proved to be an invaluable experience. As he put it:

Both during my time there and since, I have sought, whenever the opportunity presented itself, to argue against this uncritically proclaimed value judgment through manifestos, courses, curricula, and a textbook that make the case for the inclusion of all music on an equal footing in the foundations of faculties, schools, and departments of music in North America.

Regrettably, a great deal of the interest generated by Tim Rice's efforts to bring an ethnomusicological perspective into the consciousness of colleagues and students alike had clearly dissipated by the time I entered the Faculty of Music in January 1990. Although, at the time, I was unaware of the events I have just recounted, like Tim I did feel the weight of the Western art music canon bearing down on me, and I certainly encountered opposition through collegial cynicism and even snide comments (though notably not from my immediate musicology colleagues). Tim's introductory core course had continued through the interregnum, but without his presence, energy, and commitment, and in particular without faculty representation to argue for ethnomusicology's alternative viewpoint and its place in curriculum planning, things were at a low

ebb. I felt I had inherited a *tabula rasa*, and I was intrepid enough to think I had the freedom to shape the future as I saw it.

I remember that one of my first initiatives was to propose we change our divisional designation from “History and Literature of Music” to “History and Culture of Music,” since such a small yet significant amendment would leave me feeling less excluded from our joint academic enterprise. Not only was this approved but I also soon found myself assuming the role of divisional coordinator with added responsibility for our course offerings to Arts & Science students: roles I then dominated for a good decade or so. I also initiated a forum for doctoral students to present aspects of their research work to their professors and peers in order to encourage constructive debate. Brian Power, a medievalist who went on to teach at Brock University, was the very first presenter; yet although I had advertised the event widely there were but three of us in attendance. Nonetheless I persisted, since colloquia had been some of the most memorable and stimulating moments from my time at Queen’s Belfast, and I was surprised nothing comparable existed in Toronto. I saw the potential for these gatherings to be unifying factors in a large and diverse department. These meetings subsequently grew into our vibrant Graduate Colloquium Series, and successive deans introduced and steadily increased funding to allow us to feature prominent national and international guest speakers in musicology, ethnomusicology, and music theory, in addition to our own faculty members and graduate students.

The folk music groups Tim had created presented me with an unusual challenge. I recall that at that first rather chaotic end-of-year concert in Walter Hall in spring 1990, there were no fewer than a dozen enthusiastic ensembles whose delightful presentations lasted a total of almost four hours! Yet I soon found that instructors from the community who hitherto had volunteered their time now wanted, not unreasonably, to be paid, and some of the student instructors, on learning of this, themselves demanded comparable treatment. There was the added problem that the folk groups were operating largely outside of the curriculum, and while fun, they contributed little to a student’s trajectory towards graduation.

I set about reforms that would raise the profile of performance activities in the music traditions of the world while extending to students credit for participation. I argued for and secured funding from Dean Paul Pedersen to offer stipends to ensemble instructors, but out of financial necessity I reduced the number of groups, first to eight and then to six. I changed the name of the program to the World Music Ensembles (“world music” being a much less problematic term in those days) and managed to introduce a system whereby students could earn more than a single credit for continued participation in

the program. Moreover, I recruited top experts from Toronto's diverse music communities to instruct the groups, eliminating, for better or worse, the volunteer student positions. Some ensembles from that era, such as Kiyoshi Nagata's superb *taiko* ensemble and Kwasi Dunyo's vibrant West African drumming group, are still core features of the program today.

With my wife Annette Sanger's extensive expertise in gamelan, and my own association with it that dated back to my undergraduate days studying music at the University of York in England, we knew that the addition of such an ensemble would add significant profile to the ethnomusicology program and offer students an enriched musical experience. In 1992, I learnt of the existence of an Ethnocultural Academic Initiatives Fund operated from the Office of the Provost. I compiled a substantial proposal arguing for the educational benefits of a gamelan to a music program, plus a budget for the maximum allowable amount. Although university-wide competition for EAIF money was apparently fierce, the proposal was accepted and fully funded. And so, in 1993, a newly forged, ornate, seven-tone *gamelan semar pegulingan* arrived in large wooden crates from Bali; it comprised over twenty instruments including keyed metallophones, gongs, kettle rows, flutes, and drums. The choice of this semar pegulingan was interesting because its scale allowed for the performance of older seven-, five-, and four-tone repertoires in addition to the modern and pervasive *gong kebyar* repertoire, all of which Annette had studied in Bali.

From 1990 to 2000, Annette worked as director of the University Settlement Music School in downtown Toronto where she was developing a curriculum reflective of the multicultural environment of which that school was a vital centre. In view of her professional teaching experience, she was invited to offer several ethnomusicology courses on a part-time contract at the University of Toronto's Scarborough Campus. She was therefore able to teach a very popular gamelan ensemble both at the Faculty of Music and at Scarborough, in alternating terms. After 2000, Annette increased her teaching commitment and continued her association with UTSC until she retired in 2018. She delivered a wide range of courses there, and also was often called upon to offer undergraduate and graduate electives at the Faculty of Music. Of these, one of the most original and successful was a course that blended practical and academic approaches to music and society in Java and Bali.

In my early years with the Faculty of Music, one of my main goals was to integrate ethnomusicology further into the heart of the academic music curriculum and reach not merely those more readily amenable to the message but also those beyond who felt it was a waste of their time learning that "music exists not in a vacuum," as I used to insist from day one, "but rather is created by human beings for human beings, and says a great deal about who we are." To



promote the indispensability of this message, I turned to my new musicology colleague, the Baroque scholar Gregory Johnston, and together we gained permission to restructure the undergraduate program in order to jointly teach a new course called Music as Culture. This course would occupy the entire first year, following which students would have two terms of traditional Western art music history.

Music as Culture progressed through a range of themes that were essentially social in nature. Within each module Greg and I alternated our presentations, illustrating and cross-referencing our material and observations from the Western canon and the vast world of music beyond. Nothing was off limits, socially and musically. One of the keys to the success of the course was, we felt very strongly, our co-presence throughout, and this further reinforced the notion that our material and our disciplinary perspectives were interrelated. Naturally, there were also colleagues who thought we should really be adhering to the old standards, patterns, and curricula of music history from the old days, though again those criticisms tended to come from outside musicology. As Greg Johnston has said to me:

Our course was quite the novelty at the time. I don't think there was anything comparable in any curriculum, and we received numerous inquiries from colleagues in other schools about what we were doing and how. Looking at music appreciation texts now, all try to take a more global approach. We were not the catalyst, but we were certainly prescient and well ahead of the curve. I distinctly remember former dean Carl Morey, who was reviewing student evaluations one year, saying how amazed he was that such a course combining music history and ethnomusicology could be so popular among the students.

John Blacking had often said that the true litmus test of ethnomusicology as a discipline, if it was as he insisted the study of *all* music, was whether its theories and methods could successfully be applied to the Western canon. In Music as Culture I finally felt that we were addressing the world's musics on an equal footing, with the Western tradition, as Blacking put it, being "just another 'ethnic' music." Greg Johnston noted:

It was eye- and ear-opening for students, who were wholly unfamiliar with the music to which you introduced them. They were presented with ways of looking at music socially, whether globally or historically, and saw that "world music" and the

Western art tradition were not mutually exclusive categories. Our workbook posed questions that encouraged curiosity and inquisitiveness: through case studies, you drew attention to issues in all human music-making that students hitherto had judged to be unrelated or irrelevant.

I believe I was equally pleased that a musicologist felt teaching this course with me encouraged him to think differently — socially, culturally — about the ways he would deal with music history in his own research and teaching. Indeed, among other curricular innovations, he went on to develop an introduction to music history for Arts & Science students that was based on the approach we had developed in Music as Culture.

Greg and I taught Music as Culture for several years and enjoyed a wonderful rapport. Yet, owing to our separate sabbatical leaves and also to the fact that coordination and co-presence in lectures tested the limits of our available time, we shelved the course and I devised in its place a new half-year Introduction to Music & Society. Essentially modular in approach, the chosen themes shifted and adapted over time to reflect more contemporary concerns, including music and identity, religious experience, migration, gender, healing, and sound studies. No music was off limits, and I even lectured on Haydn and Beethoven in the context of the Scottish imaginary and its role in the birth of Romanticism. Music & Society remains the keystone of our undergraduate educational experience, and its popularity and influence remain strong.

Whereas I felt I was making good progress with our undergraduate curriculum, attracting increasingly large numbers of students influenced by Music & Society into more specialised upper-level courses, by contrast graduate education in ethnomusicology remained problematic. Like others before him, my first doctoral student, Rob Simms, who went on to teach at York University, had to assume a heavy two-year course load in musicology, then take comprehensive and major field exams before he could progress to his dissertation on *avaz* in the music of Iranian vocalist Mohammad Reza Shajarian. Though not without its merits, such a tortuous trajectory felt entirely out of keeping with the growing field of ethnomusicology and its many theoretical and methodological advancements. The only problem was that I was the sole ethnomusicologist with limits to the number of courses I could offer. Yet my pleas first to Dean Paul Pedersen and then Dean David Beach for a new hire in ethnomusicology were countered with the cold reality of budgetary clawbacks from central administration throughout the 1990s that severely hampered any possibility of expansion.

I therefore sought external sources whose investment might receive matching funds from within the University of Toronto. I soon found that it

was far easier to solicit support for opera or a choir than for ethnomusicology. However, a group of expatriate South Asians whose musical interests centred on the personage of Pandit Jasraj — an internationally-acclaimed vocalist who died in 2020 aged 90 — proposed concerts that would draw in both private and commercial sponsorship with the aim of creating a Chair in South Asian music. Over a number of years, three concerts were arranged: the first in 1995 was highly successful, leading to a second in 1999 that filled the university's more than 1700-seat Convocation Hall. I recall with some exhaustion my own gargantuan investment of time and energy in that enterprise, which sadly fell far short of what would have been needed to create a Chair and thus release a salary for another ethnomusicologist. Nonetheless, monies raised did create very helpful student scholarships where once there were none.

During my first sabbatical leave in 1996-97, Dean David Beach responded to calls by the University's School of Graduate Studies (SGS) for structural reforms to graduate programs by calling for a retreat. SGS felt doctoral time-to-completion rates were far too slow. Having recently returned from a fieldtrip to India, I attended. I still remember my colleagues' shocked silence when I suggested that we eliminate all doctoral course work and comprehensives and instead adopt a British-style doctorate that would be closely mentored by a supervisor with a supporting advisory committee. I argued that the condition for such radical change was dependent on shifting the burden of preparedness for doctoral research to the master's level, and for this we needed to strengthen and broaden the relatively light one-year MA to a more solid two-year program. Deficiencies in any doctoral candidate's background could then be addressed from the master's curriculum or with a supervised reading course. I also argued that this approach would be fairer to ethnomusicology candidates who would not first have to run the gamut of musicology courses. Importantly, it would also expedite time-to-completion.

Remarkably, the ensuing long, pensive silence was eventually broken by one, then two, then more voices of support. However, experienced administrators in the group seriously and correctly doubted whether SGS would sanction no doctoral course work whatsoever, and so together we set about devising a small and focused series of course requirements clustered around a key seminar for all incoming doctoral students. The PhD Seminar was born, the new structure was approved, and the revised master's and doctoral programs were implemented in the fall of 1998.

Around the turn of the millennium, I had begun to attract an increasing number of graduate students wishing to study ethnomusicology. Yet I was still the only ethnomusicologist on faculty. I did what I could to expand graduate curricular offerings by cycling an Anthropology of Music course, a catch-all

for whatever theoretical and methodological content I felt to be relevant at the time; Hindustani music and society; analytical methods for the world's notated musics; rhythm and metre in cross-cultural perspective, reflective of my research into Indian *tala* that generated three successive Social Science and Humanities Research Council (SSHRC) grants; ethnographic fieldwork with a practical component enabling students to explore music-making in local communities; and a more historicised and theoretical examination of music, colonialism, decolonisation, and postcolonialism. Naturally, these topics reflected my interests and limitations, but nevertheless what was clear to me was an ever-more-urgent need for a teammate.

Once again, I set forth my argument. Since the university was emerging from a period of austerity, Dean David Beach was supportive, and when a musicology position became vacant in 2002, he agreed upon its conversion. Our first search identified Lise Waxer as an ideal candidate. Yet in talking to me privately, Lise expressed her personal concerns about moving back to Toronto, which included her significant health issues. In due course, she declined our offer, and we were shocked to learn of her untimely death some weeks later. We re-advertised the position and in 2003 were joined by the University of Chicago graduate and First Nations scholar Celia Cain. Celia enhanced our program with courses in ethnomusicological theory, popular music, and the music of Indigenous communities, especially in North America. She also mentored several master's students who went on to further study. She left in 2012.

In 2004, ethnomusicologist Gage Averill left NYU to become our new dean. Gage's graduate teaching and supervision further strengthened our program, and he was a spirited advocate for ethnomusicology both within the Faculty of Music and in the University of Toronto as a whole. During his tenure, two moments stand out. The first was his decision to open the floodgates and admit an unprecedentedly large number of graduate students into both the musicology and ethnomusicology programs. The second was an application Gage and I submitted to a new incarnation of the Provost's Academic Initiatives Fund for money to support the World Music Ensembles and to bring in an Artist-in-Residence each year to teach and perform as well as collaborate with us in the delivery of all levels of ethnomusicology courses.

The Artist-in-Residence program began in 2007 and lasted until funds finally ran out in 2016. During that period, we hosted Lucknow tabla player Ilmas Hussain, Balinese gamelan master Wayan Sinti, Korean percussionist Dong-Won Kim, renowned First Nations vocalist Pura Fé, Brazilian *cavaquinho* virtuoso Henrique Cazes, Balinese gamelan specialist Vaughan Hatch and dancer Evie Suyadnyani, Inuit throat singer Raigelee Alorut, and Iranian *tombak* virtuoso Pedram Khavarzamini. All also presented and performed in the wider

community, bringing further attention to our program and emphasizing our connectedness to the vibrant multicultural city in which we live and work. We sincerely hope in future to be able rekindle the Artist-in-Residence program.

Barely two weeks into the fall term of 2007, it was suddenly announced that Gage Averill had accepted the position of Vice Principal Academic and Dean at the University of Toronto Mississauga with immediate effect. Russell Hartenberger, the percussion master of NEXUS fame with a doctorate in ethnomusicology from Wesleyan, stepped into the decanal role. Gage had just launched a graduate course on sound culture, and its future was now hanging in the balance. Fortunately, Jeff Packman, a recent Berkeley graduate and a scholar of popular music of the Americas with a special focus on Brazil, had just been given a contractually limited-term appointment to teach two courses for us. Dean Hartenberger therefore approached Jeff and asked if, in spite of the exceedingly short notice, he would take over Gage's course. Jeff rose to the challenge, adapting, extending, and personalising Gage's syllabus. Indeed, he did such a wonderful job that he was retained and subsequently promoted to a regular teaching position.

In addition to offering courses in Latin American music cultures, at the graduate level Jeff is especially noted for his command of theoretical discourses. Of his own teaching, Jeff has said:

My contribution in terms of ethnomusicological theory lies in broadened conceptual offerings, including courses on Music and Technoculture; Music and Material Culture; Music, Capital, Markets, and Industries; and Music and the Racial Imagination. These are fundamental topics that increasingly lie at the centre of many music students' research interests, even though they are not strongly represented in other faculty members' work. As a result, not only have I been supervising and participating in advisory committees in ethnomusicology but also I have landed on MA and PhD committees for musicology, music theory, music education, and performance. This, I feel, has sewn into the fabric of the Faculty of Music and the broader university not just what I do but what we as ethnomusicologists do as a whole.

A case in point is Jeff's shepherding of the MMus and DMA degrees in performance, where his instruction and advising have arguably been the single most important factor in raising academic standards.

Following Jeff Packman's appointment, I once again argued strongly for another full-time position in ethnomusicology in recognition of the increasing

importance of the discipline within academia, the growing popularity of our program, and the sheer number of high-quality applications we were receiving: these frequently outnumbered musicology applications, with the majority coming from abroad. Our increasing faculty complement had also allowed us finally to propose and institute designated graduate degrees in ethnomusicology, therefore breaking free from the rubric of musicology.

Thus, we were joined in 2009 by Joshua Pilzer, a Korea and Japan scholar and graduate of the University of Chicago. Josh has over the past ten-plus years devised a particularly rich and imaginative array of courses that are both popular and influential, not just with our own students but right across the academic spectrum. His area courses on East Asia are always underpinned by a sociological theme, as for example in his *Music and East Asian Modernity* which deals with the power of music to reflect and inflect society and culture over the past century in a region that has experienced colonialism, war, revolutionary socialism, and capitalist transformation. Josh has taught a course on the *Cultural Geography of Music and Sound*, as well as *Sound, Music and Everyday Life*. Both explore and weave together theoretical approaches from sound studies, urban studies, cultural geography, anthropology, and ethnomusicology to look at ways in which our ideas, behaviour, and actions are conditioned by the complex spaces and sonic environments we inhabit and experience. He writes:

Our ethnomusicology program has expanded its purview in keeping with the field in general, and now has an increased focus on “sound and music.” This is partly a move towards “everydayness,” or everyday life studies, which is a precarious field, yet a vitally important one.

Josh’s interest in sound comes from deeply personal encounters with Korean former “comfort women” about whom he wrote in his book *Hearts of Pine* (2012), and with survivors of the nuclear bombs dropped on Japan in 1945. He continues:

The move towards “sound and music” for me begins with my work with survivors of traumatic experience, and with my focus on the utility of music to them in the everyday work of survival. It is rooted in a realization that the power of musical expression is based on its intertextualities and continuities with other kinds of social expression — speech, vocalization, other kinds of sound production, and silence.

Josh has delved into sociomusicology in his Social Poetics of Music course, and in Musitopia he has explored the imaginative creation of culture: of nations, ethnicities, classes, races, genders, and musical canons. I think what I have always admired most is his ability to draw from a vast palette of disciplines and ideas, to see the grand shapes of socio-cultural thought from past to present, and to predict future paths. This is evident in two provocative courses, Analysis and its Futures in Ethnomusicology and Ethnomusicology Without Music, both of which ask whether the ethnographic and analytical strategies of ethnomusicology can shed light on other kinds of social practice. In writing about the next stage in the evolution of these ideas, Josh writes:

I have recently gone further, and my new book, *The Quiet of "Korea's Hiroshima"*, to be published soon, could best be described as a musical study of culture, one that brings the sensitivities and perspectives of music studies to social life more generally, even in the absence of music. It is a "musical anthropology" in the sense that the study is musical, yet music is not necessarily the object of study. A rhythmic analysis of pottery and table tennis are examples I offered in the Analysis and its Futures seminar. Obviously, close listening, observation, and analysis remain key aspects of the practice.

In their own diverse and imaginative research projects, our graduate students have been inspired by Josh to follow this transformation of the field: a stream of development in ethnomusicology that seeks to broaden its focus without losing ethnographic grounding or its attentiveness to expressive practice and sound.

In terms of the Faculty of Music's academic graduate programs as a whole, the PhD Seminar that was a key element in our reorganisation and re-envisioning of the doctoral program back in the late 1990s is a core requirement for all, and for several years now it has been taught very successfully by Josh. As he describes it,

It looks at fundamental currents of thought in the humanities: structuralist thought, political economic thought, hermeneutics, the study of gender and sexuality, postcolonial theory and more, and the impact of these ideas on music studies. Its significance is that it is interdisciplinary, enabling greater communication among ethnomusicologists, musicologists, and music theorists, and that it is moving in the direction of general "music studies."

Jeff Packman has commented on ethnomusicology's pivotal role within the Faculty of Music:

The PhD Seminar under Josh is one of the most significant ways ethnomusicology has become more central to the academic study of music, and especially to musicology and music theory. This keystone class allows students to do what they do, but now infused with a substantial dose of thinking outside the box that is the Western art music canon. Moreover, this comes at a time when many of them are ready and able to broaden their horizons.

When Celia Cain left in 2012, we received Dean Don McLean's enthusiastic support to re-advertise the position, and in 2013 we were joined by Farzaneh Hemmasi, a Columbia graduate whose work has recently culminated in the book *Tehrangelos Dreaming: Intimacy and Imagination in Southern California's Iranian Pop Music* (2020), which explores the world of Iranian popular music in the Los Angeles diaspora. She is herself a diasporic scholar of colour working on "her own community and culture," and thus she sets an example for an increasing number of our graduate students who share a version of this relationship to their own study subjects. Farzi has delivered undergraduate and graduate courses in Global Popular Music, Celebrity & Media, and Sound, Music, & Power in the Middle East and Central Asia. Since my retirement, she has taken over the course Introduction to Music & Society. Her graduate teaching — including *Performing Politics: Individuality and the Collective in Music and Dance*; *Music and Circulation*, on the study of music and communication, politics, and mass media; and *Listening to Cities: Music, Sound, & Noise in Urban Environments* — has had a strong impact.

An important component of Farzi's graduate teaching and mentorship is linked to her research in downtown Toronto's Kensington Market neighbourhood. Her urban-ethnographic team project links our ethnomusicology program and its students to the wider scholarly community of the University of Toronto and to the urban community of which we are part. The following description, written by former master's student Jennie Horton, is taken from our website:

The Kensington Market Sound and Music Research Project is a research group headed by Farzaneh Hemmasi under the umbrella of the Kensington Market Research Project, part of University of Toronto Anthropology's Ethnography Lab. Graduate students undertake individual projects yet explore common themes and topics, including: how the neighbourhood, its residents, businesses,



and visitors are impacted by larger patterns of development, real estate market shifts, and cultural policy in Toronto; how the neighbourhood communities and music scenes situate themselves in relation to conceptions of Kensington Market culture and its history; how businesses in the Market are affected by Toronto's economic and cultural development policies and how they interact with municipal government; and investigating Kensington Market as an immigrant neighbourhood currently and historically.

In 2020, Farzi received a generous Connaught Community Partnership Research Program award to develop a collaborative research project with two Kensington-based community organizations as well as with faculty and graduate students from both ethnomusicology and anthropology. The project marks our faculty's first formal partnership with our colleagues in anthropology and our first foray into training students in community-engaged, publicly focused ethnography.

Farzi's contributions to our graduate program can also be seen as part of a larger phenomenon within North American ethnomusicology: a shift from the previously dominant model of white researcher studying the music and culture of non-white, geographically distant people to researchers of all backgrounds studying music and cultures that are "closer to home" in a variety of ways. This can be attributed to an increasingly diverse pool of students entering the discipline and a growing movement to distance ethnomusicology from its colonial histories, methods, and assumptions. Today, more than half of our graduate students share a national, regional, or otherwise biographical origin with the people and phenomena they research. They are also active and influential: for example, Jardena Gertler-Jaffe, Hadi Milanloo, and Ryan Persadie initiated and continue to maintain the lively "Decolonizing Ethnomusicology" Facebook group, which has become a very important site for North American ethnomusicologists in that it addresses issues with which the Society for Ethnomusicology has itself struggled. Remarkably, or perhaps one should say justifiably, this student-generated forum "Decolonizing Ethnomusicology" has already attracted half as many members as SEM's own official Facebook group.

By describing the topics and theoretical orientations inherent in the research and teaching of Jeff Packman, Josh Pilzer, and Farzi Hemmasi, I think what becomes apparent is a dynamic trajectory that I believe places the University of Toronto's program in ethnomusicology at the very forefront of the discipline. Further support comes from musicologist Ken McLeod, whose work in popular music studies, music and sport, and music and health has complemented our ethnomusicology curriculum. As Jeff Packman has observed:

Our work — for example in sound studies, music and trauma, our attention to overlooked musics and peoples, even my work on music and labour — seems in my mind to have been ahead of the curve, and now these issues are at the forefront of ethnomusicology showcases such the annual Society for Ethnomusicology conferences. Josh and Farzi's extremely well-received 2018 panel on Ethnomusicology in the Trump Era is a case in point, with our Iranian students giving virtual presentations because they were barred from entry to the United States.

As I reflect on my almost 30 years at the Faculty of Music, I see my vision for ethnomusicology has taken shape, and I am grateful to the many deans and colleagues who supported the expansion of the program and our faculty complement. Our broader area and conceptual specializations have brought an influx of increasingly diverse students with increasingly diverse interests, and we have become central to what other research streams are doing by virtue of our more forward-thinking course offerings and research. The program has also become far more international than I could ever have hoped. We managed because I believe we set the admissions bar high, recruited aggressively, and accepted graduate students with imagination and true scholarly potential: the reward has been an unprecedented and disproportionately large number of Connaught and other scholarships supporting international candidates who complement our talented and diverse Canadian recruits. We have also admitted those who would likely have been unable to study in the USA due to travel restrictions, or who preferred to study in Canada for political reasons. In recent years we have had students from Taiwan, Mexico, Iran, Turkey, Korea, West Africa, the United Kingdom, and the USA. Josh Pilzer has said to me:

Our internationalization is part of a general program, which you initiated, of trying to make our program meaningfully diverse, and our Canadian student body reflects that as well. We have really been trying to move ethnomusicology away from the dual, colonialist model of white scholars studying Others' music and Others studying their own, but things are changing.

I retired in 2019, gratified that I was instrumental in helping to shift our discipline to the centre of the intellectual life of the Faculty of Music by developing a dynamic ethnomusicology program now run by such excellent colleagues and friends. I think the program's success can also be measured through our graduates who have gone on to work in academia: in addition to

Rob Simms at York, one must mention Lowell Lybarger at Arkansas Tech and Margaret Walker at Queen's, both of whom followed my lead by working in the Indian subcontinent; Jeff Hennessy, first at Acadia and now Provost, Vice-President Academic and Research at Mount Allison; Mark Laver at Grinnell, Iowa; Carolyn Ramzy at Carleton; Sean Bellaviti at Ryerson; Meghan Forsyth at Memorial; Yun Emily Wang at Duke University; and Polina Dessiatnitchenko at Waseda University in Tokyo.

My position was renewed in the fall of 2020 with the hire of Oxford graduate Lyndsey Hoh Copeland whose core research interests lie in West Africa. It is also important to mention two scholars who recently joined the University of Toronto at Scarborough, both of whom augment our graduate course offerings in ethnomusicology at the Faculty of Music: Mark Campbell is a DJ, curator, and scholar of hip hop music and culture; and Laura Risk researches the formation of musical genres and the mechanics of innovation within aural musical communities, with a focus on traditional music from Quebec.

I wish to end by mentioning the socio-cultural earthquake surrounding diversity and equity that has long been rumbling but which erupted in the wake of several events in 2020 that have had global significance and far-reaching consequences, not least for the Faculty of Music at the University of Toronto. It is our ethnomusicologist Farzi Hemmasi who has assumed a leading role on the committee addressing and responding to these crucial issues from within the Faculty of Music. In its report to Music's Faculty Council, the committee states:

In June 2020, a group of alumni called on the Faculty of Music to make a “concrete, transparent, and public-facing commitment clarifying its stance on issues of systemic oppression, racism, and coloniality — both in its public programming and in its pedagogical practice.” In the weeks that followed, this call was echoed and elaborated in subsequent letters, memos, and communications from Faculty of Music staff, faculty, sessional instructors, and students. While distinctive, the various calls to action shared a set of observations: the vast majority of the Faculty of Music's curricula, teaching practices, admissions practices, concert programming, and public events are not aligned with its stated core values of diversity and equity. Instead, in many areas, the Faculty of Music has perpetuated the traditionalist marginalization of non-white composers, performers, and scholars, and it has taken a tokenistic approach to non-Western music and musicians.

Critics have called for action designed to change attitudes and promote inclusion, increase diversity, revise curricula, and advance efforts to recruit BIPOC and especially Black and Indigenous students, staff, and faculty. In August 2020, Dean McLean created the Anti-Racism, Equity, Diversity, and Inclusion (AREDI) Workgroup to begin advising on the Faculty's response to these interconnected issues. The Workgroup has already developed a preliminary set of recommendations and undertaken some actions, namely the establishment of an Anti-Racism and Anti-Oppression Standing Committee to continue and support this work on an ongoing basis.

It seems both logical and obvious that Farzi, as a leading light of the AREDI workgroup, and we as ethnomusicologists, are best placed to help guide this process. And yet, in truth, there is something a touch ironic that failed to escape Jeff Packman's notice:

I think a key point — albeit one that many of our colleagues may well take on the chin — is that so much of what the committee is trying to do “should have been done ‘AREDI,’” as Farzi has wryly noted! We in ethnomusicology have been talking about these matters for years, only to be shunted off as low-hanging fruit, tangential to the “real” aims of the Faculty.

Things have definitely changed. Indicative of that change is the appointment of a new dean in 2021, Ellie Hisama, a music theorist and musicologist from Columbia University whose research and teaching have addressed issues of race, ethnicity, gender, sexuality, and the social and political dimensions of music. Hisama states that she looks forward “to opening and leading conversations about how students, staff, faculty, alumni, and administrators can work together towards greater diversity, equity, and inclusion in the Faculty of Music with regard to curriculum, programming, community engagement, and more.”

Ethnomusicology at the Faculty of Music, University of Toronto, is no longer marginalised, nor is it subsumed by musicology; by contrast, its structural integration and leading role in both the broader curriculum as well as the intellectual consciousness of undergraduate and graduate students of all stripes has secured for it a primary and indispensable place in Canada's largest public university. My colleagues will continue to help the Faculty rise to the challenge set forth by its critics, and I have no doubt they will guide it to a brighter, more equal, and more inclusive future. 🍀

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