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## **Bridging the Gap**

*by Jeff Janeczko, Graduate Student*

The UCLA Department of Ethnomusicology has the unique distinction of being the only one of its kind in the country. Aside from the advantages this offers in terms of funding, number and diversity of faculty and ensembles, and a nifty annual department newsletter, it also eases or eliminates tensions that may arise between conflicting ideologies. The predominance of the formalist paradigm in musicology has often been at odds with the anthropological and sociological paradigms guiding the majority of ethnomusicological research. What happens then when a teacher comes along who feels that the two fields shouldn't necessarily be separated?

He teaches in both departments!

This year, both the UCLA Department of Ethnomusicology and the UCLA Department of Musicology welcome Dr. Timothy D. Taylor to their faculty.

Dr. Taylor brings not only an impressive publication and teaching record to UCLA, but also a fresh perspective on ethnomusicology and musicology (or music studies as he collectively refers to them) and their role in academe.



*Dr. Timothy Taylor*

Professor Taylor, author of *Global Pop: World Music, World Markets* (Routledge, 1997) and *Strange Sounds: Music, Technology, and Culture* (Routledge, 2001), considers himself an anthropologist and social historian of music. He holds a Ph.D. in historical musicology from the University of Michigan, which is also where he became interested in ethnomusicology – an interest that intensified when he began studying popular music. “This was right when popular music studies was starting to explode and ethnomusicology as a field was making a space for it and historical musicology wasn't. So even though I finished my Ph.D. in historical musicology I ended up sort of reinventing myself.” Prior to studying at Michigan Dr. Taylor studied at the Yale School of Music, Queen's University of Belfast, and Middlebury College.

Making the shift from classical to popular music wasn't necessarily easy for Taylor. “When I was growing up I was a total classical music nerd. I never listened to any popular music. In fact, I would avoid it.” But rather than growing out of a change in aesthetic preference, his re-orientation towards popular music emerged from his interest in social issues. “I got more and more interested in popular musicians who were actually tackling issues of politics, or race, or gender, or ethnicity, and that grabbed me more than the sound of the music at first. It really took a long time to un-train my decades of exposure to classical music. And it took years to stop thinking about composers and works, and start thinking about culture and history and those things.”

While many professors might be a bit uneasy about negotiating a place between two different departments, Taylor is excited about it. “I prefer not to make a distinction between the fields, although that's a minority position. But as George Lipsitz once said, ‘In the real world, culture and history happen together, it's only in universities where we separate them.’ So it was my desire to be split between both departments.” But the fact that this could happen says something about both the academic community at UCLA and its music (studies) departments. As Dr. Taylor noted, “Most music departments nationally are organized around classical music and they don't use particularly new critical approaches, and they don't study politics.” This, he feels, does a disservice both to the field and to the students. “It's very easy to see in teaching, especially among non-majors. Non-majors think that music is about pleasure, and politics, and meaning, and then they take a music class and there's no pleasure,

and no politics, and no meaning. It's all form, and it's all style, and it doesn't make any sense to them. And I think the Musicology and Ethnomusicology departments here are much better at showing their relevance to the university than they are on other campuses." From this perspective, UCLA seems like somewhat of an ideal place for a teacher/researcher like Tim Taylor, and the research and teaching he'll be doing here reflect his inter-disciplinary approach.

Dr. Taylor is currently working on several projects. The first is a book about the history of music in advertising beginning with radio in the 1920s, for which he is interviewing a number of commercial jingle writers. When he completes this, he is looking forward to doing an ethnography of a music production company. And finally, he's working on augmenting *Global Pop: World Music, World Markets*, into a history of music and difference – one that stretches from the 17<sup>th</sup> century up to the present and deals with globalization issues. Taylor is currently on a grant working to finish up some of these projects, which is why he hasn't been seen around campus much. But UCLA students can look forward to seeing him soon.

In the winter quarter of 2005 he'll be teaching a graduate seminar in ethnomusicology on music as a commodity. In spring quarter he's offering an undergraduate seminar through the musicology department on music in the age of empire. Next year he'll be teaching courses on global pop, music and the media, and he is interested in formulating a course on music in urban spaces, something he suggested partnering up with Professor DjeDje on. But research, writing, and teaching are not the extent of his involvement in music. Dr. Taylor is also an avid performer of traditional Irish music as a flute player.

Although UCLA's Department of Musicology is well-known for its move beyond formalism and into cultural theory, one might wonder if hiring Taylor on in both departments represents the beginning of a paradigm shift for both fields. As our fields have become closer and closer in terms of subject matter, methodology, and theory (especially here at UCLA), Tim Taylor's work (both as a researcher and a teacher) represents a further bridging of the gap between culture and history in academic music studies.



*Dr. Timothy Taylor and  
his Irish flute teacher, Mike Rafferty*

#### **UCLA Hosts SEMSCC 2004**

*by John Vallier, UCLA Ethnomusicology Archivist*

A-go-go bells. Chow Mein. Odd time signatures. These were but a few of the many highlights from the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter (SEMSCC). Sponsored by our Department of Ethnomusicology over the weekend of February 21 & 22, 2004, the regional meeting featured a lunchtime performance by the sambatastic ensemble BatUCLAda, a savory Chinese food buffet, and entertainment provided by members of those Thracian hipsters, the Baksheesh Boys.

Food and dancing aside, the core of the conference consisted of ten sessions and twenty-four scholarly papers. Presented by ethnomusicology students and scholars from across the Southland, session topics ranged from "Hip Hop World" and "Music and

Politics" to "Laments, Liturgy, and Social Identity" and "Trends in African Musicology." Paper topics included discussions of ideology in Thai classical music, the confluence of Memphis jazz with civil rights, parody in Serbian pop, Cuban hip-hop, tabla instruction at UCLA, themes in Sierra Leonean music scholarship, and getting beyond the use of the term "music." The well-attended conference ended with an engaging keynote presentation by Bernard Lortat-Jacob (CNRS, Paris) entitled "Singing together in a Sardinian Brotherhood: Sociology and Acoustics." An overview of all SEMSCC 2004 paper abstracts and the conference schedule can be found <http://www.ethnomusic.ucla.edu/Archive/semscc2004.htm>.

Finally, as Local Arrangement Chair for SEMSCC 2004 I want to extend my gratitude to all of you who volunteered and made it all possible. Thank you for your help!

## Dr. Keith Howard & Dr. Bell Yung

*by Dr. Helen Rees, UCLA Ethnomusicology Associate Professor*

In March 2004 we welcomed two major scholars of East Asian music to the department for lectures and presentations.

Dr. Keith Howard, Reader in Music at the School of Oriental and African Studies, London University, gave two presentations on Wednesday 3 March. The first, for the undergraduate ethnomusicology majors in ESM 190 (Introduction to Ethnomusicology), was titled “Performers as Researchers: Exploring Partnership.” This was based on the experience of the AHRB Research Centre for Cross-Cultural Music and Dance in England, of which Dr. Howard is the director. The Centre organizes collaborative projects between performers in various world traditions and scholars interested in those traditions. Rather than the usual model of an ethnographer writing up fieldwork with little input from the musicians, the resulting CDs and books are the product of musician-scholar interaction and discussion from start to finish. Students were very interested in this project, and a lively discussion ensued. In the afternoon, Dr. Howard presented a formal lecture, “Sonic Transformations of Shamanic Representations,” looking at the way the ritual soundworlds of Siberia are explored, exploited, and manipulated by musicians, ethnomusicologists, and concert promoters at home and in the West.

On Monday 8 March, it was the turn of Dr. Bell Yung, Professor of Music and Director of Asian Studies at the University of Pittsburgh. For ESM 190, Dr. Yung presented “The Life and Death of the Qin Composition ‘Niezheng Assassinates the King of Han’,” which was based on his research on the music of the qin, the Chinese 7-string zither. Students had previously studied the basics of the qin in ESM 20C, so this was a good chance for a more in-depth look at the subject. In the afternoon, we organized an Ethnomusicology Archive video hour to showcase Dr. Yung’s new DVD, “A Blind Singer’s Story: Fifty Years of Life and Work in Hong Kong,” prepared in collaboration with the Hong Kong Museum of History. The subject in this case was Dou Wun, one of the last exponents of Cantonese narrative song in Hong Kong.

After each afternoon presentation, we took our guests out to dinner in Westwood, with graduate student participants whose areas of interest matched those of the visitors.



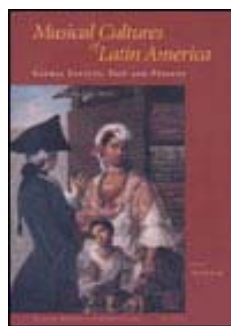
*Dr. Keith Howard at UCLA (2004)*



*Dr. Bell Yung in Ann Arbor, Michigan (2002)*  
*Photo: Peter Smith*



## UCLA Ethnomusicology Publications



**Selected Reports in Ethnomusicology Vol. 11: Musical Cultures of Latin America.** Edited by Steve Loza. 2003. 352 pp., \$50.00

The thirty one papers published were presented at an international conference entitled, "Music Cultures of Latin America: Global Effects, Past and Present" at UCLA May 28-29, 1999 by graduate students and distinguished academics. While most of the essays are written in English, a few are in Spanish. These papers provide engaging insights into various issues and concepts related to globalization, transnationalism and multiculturalism, and their effects on music. In the introduction, Steve Loza argues that, while Latin American countries are often referred to as "third world" or "developing" nations in terms of literature, artistic and cultural attributes, Latin American countries are perhaps more developed than other "first world" nations. The process of *mestizaje*, which began in Latin America 500 years ago resulting in a racial mixture including indigenous peoples, Africans, Europeans, and Asians, is only recently occurring in the United States and Canada. Loza further argues that, as music, race and cultures continue to mix around the world, this represents a new wave of *mestizaje* in the new millennium. The issue of *mestizaje* is a strong theme throughout many of the papers represented in this book.

The papers are organized into different panels according to geographic area and issue. Panel one "Mexico and the Question of *Mestizaje*: Past and Present" includes papers by Juan Gómez-Quíñones, Roberto Cantú, Alvaro Ochoa Serrano, Rolando Antonio Pérez Fernández and José Antonio Robles Cahero. *Mestizaje*, hybridity and nationalism are common themes explored throughout these five papers. The effects of the above themes on *Mariachi*, *son jarocho* and indigenous music are discussed in this panel. The second panel "The Contemporary Indigenous Movement: North=South" includes papers by Brenda M. Romero and Irma Ruiz. Romero discusses the *Matachines* dance in the New Mexico, Texas and Mexico borderlands while Ruiz explores issues of indigenous visibility and invisibility in Argentina. Panel three "Globalization in Contemporary Musical Cultures" consists of papers by Jonathon Grasse, Gerard Béhague, Anthony Seeger

and Emanuel Dufrasne González. Identity, diversity and globalization are common ideas throughout these papers. The fourth panel "Africa, the Andes and Transethnic/Multinational Movements" includes papers by Jonathan Ritter, Heidi Feldman and Javier F. León. These papers explore the complex issues surrounding multiethnic identity among people of the African diaspora in South America. Panel five "Brazilian Musical Cultures and Their Global Interface" includes papers by Clarence Bernard Henry, Jack Bishop, Andrew M. Connell and Martha Tupinambá de Ulhôa. These papers reflect the vast musical genres and issues which exist in Brazil. Panel six "Cuba and Her Musical Diaspora" consists of papers by Kevin Delgado, Francisco J. Crespo, and Raúl Fernández. The far-reaching Cuban musical diaspora and its effects on the rest of Latin America are discussed. There were two keynote speeches: Michael Greene explores the record industry and issues of piracy while Robert Stevenson discusses primarily the research done at UCLA concerning Latin American music and its political implications. The seventh panel "Intercultural Musical Styles: Case Studies in South America" consists of papers by Luis Merino, John M. Schechter, and Dale A. Olsen. Panel eight "Transnationalism: Formations and Relationships of Musical Cultures" includes papers by Christi-Anne Castro, Chuks Iwotor, Akin Euba and Shuhei Hosokawa. These papers discuss Asian and African cultural and musical influences in Latin American. Finally, the ninth panel "Global Musical Interplay," with a paper by Juan Vicente Contreras, explores the process by which a local genre, in this case the Colombian *Vallenato*, can be transformed into an urban global one.

The many papers included in this book provide valuable insights into the type of scholarship being done on Latin American music as well as providing interesting discussion on such issues as *mestizaje*, hybridity and transnationalism.

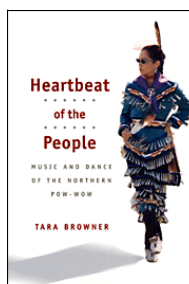
*by Lauryn Salazar, Graduate Student*

**COMING SOON!**

**SELECTED REPORTS  
IN ETHNOMUSICOLOGY VOL. 12**

**"PERSPECTIVES  
ON SYSTEMATIC MUSICOLOGY"**

## UCLA Ethnomusicology Faculty Publications



**Heartbeat of the People: Music and Dance of the Northern Pow-wow.**  
Tara Browner. 2002. Urbana: University of Illinois Press. 200pp., \$18.00.

Dr. Tara Browner emphasizes the diversity of powwow performance in her recent book *Heartbeat of the People: Music and Dance of the Northern*

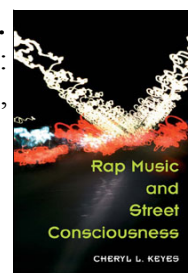
*Powwow*. In this book, Browner depicts powwow as a phenomenon that rests, sometimes uneasily, at the intersection of history and modernity, sacred and secular, tribal and pan-Indian, tradition and commodity. As a result of the tension underpinning historical perceptions of Native cultures, some scholars and observers have interpreted this multi-layered production as “inauthentic,” a signifier of cultural homogenization, or at best, conflicted.

While powwow performance displays common traits throughout Native North America, Browner argues that the diversity of practice is too often underestimated despite evidence of localized meanings endowed to regional events. In order to prove the point, *Heartbeat* focuses on powwow performance within the Northern Plains and Eastern Woodlands communities of the Great Lakes region using a comparative approach that juxtaposes the metaphors of the Lakota Sacred Hoop with that of the Anishnaabeg Sacred Fire. The contrasting character of these regional traditions is threaded throughout the text, which uses an accessible language to deliver its ethno-historical passages, musical analysis, and transcribed interview materials.

In conjunction with recent published writings including *Powwows and Identity on the Piedmont and Coastal Plains of North Carolina* (Goertzen, 2001) and *Dancing People: Powwow Culture on the Southern Plains* (Ellis, 2003), Browner’s *Heartbeat* illuminates in greater depth the spectrum of localized powwow practices, filling an existing void in the documentation of powwow performance, and thus represents a significant contribution to the emerging portrait of this nationwide phenomenon. Through her exploration of powwow performance within the Lakota and Anishnaabeg contexts, Browner’s *Heartbeat of the People* asserts that modern powwows remain diverse in style and meaning and, as a result, are also viable vehicles for regional/tribal identity.

by Chris Aplin, Graduate Student

**Rap Music and Street Consciousness.**  
Cheryl L. Keyes. 2002. Urbana: University of Illinois Press. 336pp., \$25.00.



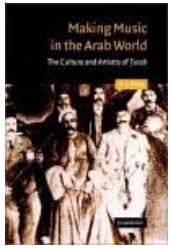
Dr. Cheryl Keyes’s *Rap Music and Street Consciousness* provides an excellent ethnomusicological view of rap. Initially inspired by the work of scholars such as George List, Keyes undertook intensive fieldwork in Indianapolis, London, and specifically New York City. In her work, rap is located in the larger context of hip-hop street culture and shown as a way to address a wide variety of issues for its adherents.

This multifaceted work is broken down into two main sections. The first section presents a sociocultural history of rap music, starting with its roots in West African bardic traditions. Rap music is shown as a product of internal and external diversions that stem from myriad sources. Also discussed is rap’s influence over other musical genres, its impact on the media, and the trouble rap music has had with U.S. copyright laws and censorship. The first section concludes with a discussion of how the aesthetics of street style are demonstrated in rap music performance practices. The second section discusses concepts of representation in rap music. Drawing heavily from her fieldwork and interviews with numerous rap artists and producers, Keyes is able to present a telling look at rap artists’ concerns regarding black-on-black crime and rap turf wars, material obsession, and intercommunity epidemics (such as AIDS). The personal narratives that are used here provide a voice that must be heard when rap music is studied. Perhaps one of the most interesting points of this work is the discussion of women in rap music, a lacuna that has existed in academia for several decades.

Perhaps the only addition that would need to be made to this book is a CD of musical examples, but one is easily able to understand it being left out, due to the copyright issues that would be involved. The transcriptions are excellent, the text is powerfully descriptive, and the personal narrative of both the consultants and the researcher are very effectively used. This work serves as an excellent tool for broadening the understanding of hip-hop in general, and rap music specifically.

by Erin Mulligan, UCLA Ethno Alumna, MA 2003

## UCLA Ethnomusicology Faculty Publications



**Making Music in the Arab World: The Culture and Artistry of Tarab.** Ali Jihad Racy. 2003. Cambridge: Cambridge University Press. 248pp., \$31.99.

Dr. Racy's recent book addresses the processes, qualities, settings, and effects associated with *tarab*, an urban secular Arab "art music" tradition that creates a powerful emotional effect for both performers (usually vocalists) and their listeners. In addition to providing a detailed description of the *tarab* tradition, its performance practice, and its ecstatic effects, he incorporates historical and theoretical perspectives as well as anecdotes gleaned from interviews and first hand experiences. Each of the book's six sections addresses a specific aspect of *tarab* – culture, performance, musical characteristics, *saltanah* ("creative ecstasy"), *tarab* lyrics, and *tarab* through the lenses of various theoretical discourses.

The description of "the world of *tarab*" (15) and its culture in Chapter 1 includes the process of learning the tradition, gender issues, musical jargon, and the *adab* ("musical manners") code of "proper socialization" (33) for performers and educated listeners (*sammi'ah*) alike. The chapter on performance recounts early venues, including courts, wedding celebrations, and coffeehouses, and addresses modern contexts such as the informal *jalsah* (*tarab* gathering often held in private homes), nightclubs, and sound recordings. Chapter 3 describes "the 'what' and the 'how' of music making" (75) in *tarab*, including instruments and technical aspects such as ornamentation, interpretation, improvisation, modality, and pitch. The discussion of *saltanah* in Chapter 4 concentrates on the nature of the phenomenon, how musicians experience it, and the delicate balance of artistic, ambient, emotional, and interpersonal factors that can either facilitate or destroy this ecstatic feeling. In the next chapter on lyrics, Racy provides insightful lyrical analysis as well as a discussion of how *tarab* lyrics, often drawn from Sufi-inspired love poetry, relate to the ecstatic effect of *tarab* and to contemporary Arab life in general. The final chapter on "*tarab* in perspective" discusses concepts of "*tarab* as ecstasy" and "*tarab* as music" amid the theoretical ideas of European and Near Eastern scholars such as Rouget and al- al-Ghazâlî. This highly descriptive and personal volume includes a number of photographs and illustrations, as well as a glossary of non-English terminology.

by Megan Rancier, Graduate Student

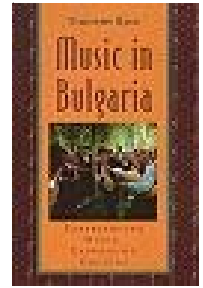
**Music in Bulgaria: Experiencing Music, Expressing Culture.** Timothy Rice. 2003. New York. Oxford University Press. 119pp., \$17.95.

Dr. Timothy Rice's *Music in Bulgaria: Experiencing Music, Expressing Culture* is the result of 25 years of academic research and exposure to the music of Bulgaria. Dr. Rice offers a comprehensive guide to the various musical traditions of Bulgaria through the history of the political, economic, and social factors that influenced Bulgarian folk music and its trajectory in the 20th-century. From the role of music in the religious calendar of pre-WWII Bulgaria, to the current trends of popfolk music, and from the arrangements of folk music of the Communist period to Bulgarian music performed by American ensembles, the book covers a variety of interrelated musical styles and their historical development.

Furthermore, through lively descriptions of particular events but also through interpretations of possible symbolic meanings of the performative elements described, this book serves as an introduction to ethnomusicological fieldwork and the basic principles of ethnomusicology. The analysis involves such issues as the conceptualization of music, the learning process, the representation of gender and ethnicity, music and nationalism and the role of music in implementing ideology. At the same time, a number of listening activities designed by the author enable the reader to better understand and appreciate the music.

The accompanying CD, musical notations, illustrations, but also the personal experiences of the author, the interpretive passages, and the social and political analysis of the music help to accommodate a variety of interests, from a purely musical one to a more theoretical or ethnographic one. *Music in Bulgaria* performs multiple tasks simultaneously, namely, it introduces the reader to a rich musical tradition, it facilitates the listening process and the understanding of the music, and it reveals, in a manner accessible to both specialists and non-specialists, the scope and methods of ethnomusicological research.

by Martha Mavroidi, Graduate Student





## UCLA Ethnomusicology Faculty Publications



**Archives for the Future: Global Perspectives on Audiovisual Archives in the 21<sup>st</sup> Century.** Edited by Anthony Seeger and Shubha Chaudhuri. 2004. Calcutta: Seagull Books. 300pp., \$20.00.

What are the roles and challenges of audiovisual archives in developing countries in the present and for the future? This timely and engaging volume is the result of a workshop that took place near New Delhi, in 1999, where archivists from 13 countries tackled that very question. The workshop was organized by the Archive and Research Center for Ethnomusicology (ARCE), founded by the American Institute of Indian Studies. Since its inception, ARCE has continuously grown and encountered many challenges, particularly in the digital domain. Because other archives throughout the developing world share similar challenges, ARCE implemented this workshop to address common issues and strategize. The first part of the book relates the workshop proceedings and discusses the future of archives, technology for the future, and intellectual property issues. The second part features articles on case studies prepared by the archivists.

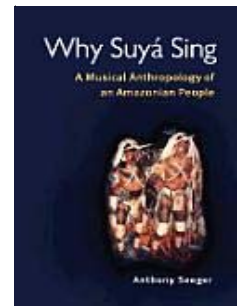
Reading these articles, one discovers that archives of (primarily) traditional music are as diverse as the peoples whose cultural heritage they document. Two cases in point: Olavo Rodriguez's "The Music Archives at the CIDMUC and their Influence on the Musical Culture of Cuba" and Victor Huerta's "Listening to the Andes" reflect the scope of the mandate and historical significance of ethnomusicology archives in Cuba and Peru, respectively. Interestingly, while Huerta sees the role of the Center for Andean Ethnomusicology as primarily diffusion-oriented, Rodriguez's report suggests a more research-oriented mission.

Furthermore, both archivists express somewhat contrasting views about the value of solicited performances, perhaps responding to local social dynamics and needs. Huerta argues that in the Amazon "a large part of the traditional music has been lost...[so] we had to resort to requesting performances at times when they would not naturally occur" (165-6). Rodriguez, for his part, contends that "pushing people to hold on to traditions will not only limit the authenticity of the traditions but will [also] turn these people into living museums" (138). Such testimonies are evidence

that, rather than serving as mere repositories of collective memory, archives play an active role in shaping and sustaining a people's cultural imaginary. Other articles propose innovative approaches to archives' infrastructural, logistical, and economic issues. Ali al-Daw recounts an initiative to establish a Regional African Music Archive in Sudan, and compares the features of different communication network models. Grace Koch describes the policy framework of the archive of the Australian Institute of Aboriginal Studies. Koch remarks that the attainment of the archive's objectives, in the face of budget cuts and a complex bureaucracy, depends on strategies like cross-cultural training and employment of indigenous people in public institutions. The book's appendices bring to life the conversations among workshop participants. Overall, this book represents a landmark achievement in the development of audiovisual archives for the future that will hopefully inspire further thinking and collaboration. Note: this book is available in print and digital format. Readers may download it for free from Seagull India's website: <http://www.seagull-india.com/index-books/frame3.html>, and it is also distributed through UCLA Ethnomusicology Publications.

**Why Suyá Sing: A Musical Anthropology of an Amazonian People.** Anthony Seeger. 2004. Urbana: University of Illinois Press. 159pp., \$30.00

In this paperback reissue of a musical ethnography of the Suyá Indians of Mato Grosso, Brazil, Anthony Seeger includes a new afterword, in which he reassesses his field research for the past 32 years and brings us up to date on the Suyá's recent political history. Since the last book was published,



the Suyá have creatively deployed music and expressive culture to reaffirm and sustain their identity, as well as to defend their rights with the Brazilian government, cattle ranchers and soybean farmers. Seeger writes: "If the 1970 village was a concert hall, this one was a stadium" (150). Over the last decade, the Suyá have made significant achievements in their land rights issues, notably with the help of the foundations established by popular musicians and an array of scholars. The book also comes with an accompanying CD recording of the Suyá vocal genres, as well as an endearing bonus track, "the Anthropologist's Song" with music by the Suyá and words by Judith Seeger.

*by Melissa Morales, Graduate Student*



## UCLA Ethnomusicology Faculty News

### Professor Kenny Burrell

- Received the Jazz Educator of the Year Award from *Down Beat* magazine.
- Will receive a NEA Jazz Masters Award in January 2005.

### Professor Jacqueline Cogdell DjeDje

- Presented a scholarly paper entitled “Signifying in African American Religious Music,” at an international conference launching the Institute for Signifying Scriptures at the School of Religion, Claremont Graduate University, Claremont, February 28, 2004,
- Presented a lecture, entitled “African Performance Practices in the Christian Church: West Africa and the African Diaspora,” at a Symposium on African Music in the Church sponsored by the School of Music at Azusa Pacific University (APU), Azusa, California, March 6, 2004. The symposium was organized by Kimasi Browne, a UCLA graduate who is a faculty member at APU Publications.

### Professor Cheryl L. Keyes

#### Publications

- Book *Rap Music and Street Consciousness* (Univ. of Illinois, 2002), was voted “Outstanding Academic Book Titles of 2004” by CHOICE, which is the American Library Association publication/journal;
- Published article “The Aesthetic Significance of African American Sound Culture and its Impact on American Popular Music Style and Industry” in the latest *The World of Music* Journal, Vol. 3, 2003;105-129.
- A reprint of “Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance” in *That’s the Joint! The Hip-Hop Studies Reader*, edited by Murray Forman and Mark Anthony Neal, pp. 265-276. NY: Routledge, 2004; the article originally appeared in *Journal of American Folklore*, vol. 113(449), 2000.

#### Other Activities

- Radio talk-show guest for “Hip-Hop 101” hosted by Fidel Rodriquez of “Divine Forces Radio” on KPFK of Los Angeles, 9 Sept 2003;
- A grant collaborator/recipient with Dawn Smith of Justice by Uniting in Creative Energy (J.U.i.C.E.)—a hip-hop community center in the Pico-Union District in Los Angeles—from UCLA Center for Community Partnership, for 2003-2004 and 2004-2005; also Keyes conducts fieldwork/research here on aspects of underground hip-hop.

## UCLA Ethnomusicology Faculty News

- Organizer and invited panelist at the Geffen Playhouse's Symposium Series for the play "Cookin' at the Cookery: Exploring the Life and Times of Alberta Hunter" at the Brentwood Theater, July 12, 2004.
- A presenter for the Hip-Hop performance & panels at the Great Lakes Folk Festival sponsored by the Michigan University Museum, East Lansing, Michigan, Aug. 13-15, 2004.
- Invited lecturer/presenter/book signing at Arizona State University, Nov. 3, 2004
- Currently serving as a member of the SEM Council effective Fall 2004.

### Professor Helen Rees

- Awarded a Chiang Ching-kuo Foundation Scholar Grant that allows her to spend academic year 2004-5 writing her next book, on Dongjing associations of southwest China.
- Pan Records in Leiden has just published a two-CD set, "Alili: Multi-part folksongs of Yunnan's ethnic minorities" (Pan 7012/13, 2004), on which she worked as co-translator and editor of liner notes. This project has been ongoing since 1995, with another two-CD set still to come.

### Professor Roger W. H. Savage

#### Publications

- 2004 "Dissonant Conjunctions: On Schönberg, Adorno and Bloch," *Telos* 127.
- 2004 "Social *Werktreue* and the Musical Work's Independent Afterlife" *The European Legacy: Towards New Paradigms* 9 (4). [This is the journal of the International Society for the Study of European Ideas].
- 2004 "Music as Cultural Work: Reflection on Music Criticism," *Proceedings of the Hawaii International Conference on Arts and Humanities*.
- 2004 "Aesthetics, Politics and Ideology," *Proceedings of the Hawaii International Conference on Arts and Humanities*.
- 2003 Review: Lawrence Kramer, *Musical Meaning: Toward a Critical History* (Berkeley: University of California Press, 2002) in *Notes* 59 (3).

#### Conferences and Invited Lectures

- 2004 "The Hammer without a Master: *Le marteau sans maître* and the Logic of Late Capitalism." *The Interdependency of Modernist and Postmodernist Approaches in Musicological Research*, Ninth Conference of the International Society for the Study of European Ideas, University of Navarre, Pamplona, Spain.

## UCLA Ethnomusicology Faculty News

- 2004 Workshop chair. *The Interdependency of Modernist and Postmodernist Approaches in Musicological Research*, Ninth Conference of the International Society for the Study of European Ideas, University of Navarra, Pamplona, Spain.
- 2004 “‘Between Past and Future’: The Postmodern Condition and the Hermeneutics of Historical Consciousness.” *Nietzsche, Postmodernism and Post-Postmodernism*, Ninth Conference of the International Society for the Study of European Ideas, University of Navarra, Pamplona, Spain.
- 2004 “Valorizing Aesthetics: Music, Politics and Ideology Critique,” *Aesthetics and Politics*. Ninth Conference of the International Society for the Study of European Ideas, University of Navarra, Pamplona, Spain
- 2004 “Experiences of Belonging and the Hermeneutics of Place,” Future, Human: Second International Conference on New Directions in the Humanities, Monash University, Prato Campus, Italy.
- 2004 Distinguished Lecturer. “Imagination and Tradition in a Transnational World,” Center for the Interdisciplinary Study of Music, University of California-Santa Barbara.s.
- 2004 Symposium panelist: “Escapism or Expressionism? The Role of Music in Human Tragedy,” Geffen Playhouse, Los Angeles.
- 2004 “Aesthetics, Politics and Ideology.” Hawaii International Conference on Arts and Humanities.
- 2004 “Music as Cultural Work: Reflections on Music Criticism.” Hawaii International Conference on Arts and Humanities.

### Professor Anthony Seeger

- Accompanied 5 Suyá Indians from Mato Grosso Brazil to Washington D.C. where they participated in the opening ceremonies of the National Museum of the American Indian. In addition to accompanying them as their translator in the inaugural procession, he introduced their performances for four days in the First Americans Festival, on the Washington Mall in front of the Museum. This gave thousands of people a chance to learn Why Suyá Sing.
- Professor Seeger was also active in a number of conferences. In September he attended an ICTM Colloquium in Limerick, Ireland, on “Music and Peace;” in October he delivered a paper on intellectual property at a symposium “Intellectual Property and Cultural Patrimony” held in Belem, Brazil; in November he gave a presentation at the SEM meetings in the session “Ethnomusicologists at Work” and served as a discussant and chair of a film session on the Sidis; also in November he gave a paper “Local Communities, Governments, and Commerce: Safeguarding Intangible Cultural Heritage” at the Symposium on Protecting Intangible Cultural Heritage in Beijing, China. He attended the annual meeting of the National Recording Preservation Board at the Library of Congress as the SEM representative to that board.
- A new paperback edition of *Why Suyá Sing* was published by the University of Illinois Press in November. The paperback edition features a new afterward describing what happened to the Suyá during the years since the first edition in 1987 and an accompanying CD.

## The 2004 Spring Festival of World Music at the Hammer Museum

*by Cassandra Coblenz,  
Head of Academic Initiatives, Hammer Museum*

About a year ago, the Hammer museum created the new position of Head of Academic initiatives, which I now hold. The primary focus of this job is to find new ways to reach out to the UCLA community and to make the Hammer a more integral part of student life. As I began to research the many programs at UCLA, I became aware of the amazing diversity of arts programming that happens here. It was also brought to my attention that there were a number of student musical groups that were looking for performance venues. So it seemed a logical idea to get in touch with faculty members in the various music departments to invite these groups to perform in the museum's courtyard.

When I contacted Tim Rice, Chair of the Department of Ethnomusicology, I was thrilled to learn about the Spring Festival of World Music that the Department of Ethnomusicology holds every year and that they were interested in expanding their audience base and finding an outdoor venue to hold this program. The Hammer courtyard seemed an ideal fit. The courtyard is a wonderful musical venue, and offers a comfortable and festive environment, and the Hammer with its UCLA affiliation as well as its audience base that reaches out to the greater Los Angeles community seemed to fulfill the Department of Ethnomusicology's goals.

The first concert on included the Music of Mexico Ensemble directed by Jesus Guzman and the Afro-Cuban Ensemble, directed by Francisco Aguabella. It was a rainy day, and we had to move the performance into our gallery six space, but in spite of that the lively, spirited performers brought a tremendous sense of joy and enthusiasm to their performing that more than brightened the afternoon. The second grouping of concerts was the Music of the Balkans Ensemble Directed by Ivan Varimezov and Tzvetanka Varimezova and the Music of Brazil Ensemble, directed by Beto Gonzalez, was also a spirited performance. As different as these two groups are, they both had an infectious energy that made it difficult for people to refrain from dancing. On Saturday May 1, the Music of India Ensemble performed under



the directorship of Nishat Khan and Abhiman Kaushal as well as the Music of Korea Ensemble, directed by Dong Suk Kim. This was a wonderful grouping, the more intimate Music of India group in contrast with the dramatic Music of Korea Ensemble, gave audiences a very diverse program. Not only were we all blown away by the acrobatic abilities of the Korean drummers, but the fact that they all fit on the stage, was impressive in and of itself. The final concerts included the Music of Bali Ensemble under the direction of I Nyoman Wenten, and Nanik Wenten who directed the dance component of the performance, and finally the Music of West Africa Ensemble, directed by Kobla Ladzekpo.

The program proved overwhelmingly to more than meet everyone's expectations. On a personal note, I was especially moved by the nurturing and supportive relationships between teachers and students that seemed so apparent with each group. We at the Hammer were all impressed not only with the professionalism of the performers, but of their virtuosity as well. Each concert had a unique sound and feel that was continually surprising and fresh. Along with these spectacular performers came a diverse array of fans and supporters. Each performance brought in an extremely diverse audience, a great mix of families with children as well as students. Over 500 people attended the concerts, many of them visiting the museum for the first time. That we were able to bring so many first time UCLA student visitors to the museum was in our minds a great measure of success.



## Whirled Music and Dance

by Jessica Teague,

*Artist Liaison Representative of SCA 2003-2004,  
Producer of Whirled Music and Dance*



Budget cuts can force people to become creative, and such was the case for both the Ethnomusicology Department and the Student Committee for the Arts last year. When Tim Rice, Ethnomusicology Department Chair, approached the Student Committee for the Arts (SCA) with the unfortunate reality that the Ethno ensembles would have no venue in which to perform that spring due to a dwindling budget, SCA saw the dilemma as the perfect opportunity for a partnership, and as a member of SCA, I saw it as the perfect opportunity to produce an event I hoped would bring new attention to the global talents on campus.

UCLA attracts artists from across the globe to perform, but it often forgets the wealth and diversity of artistry on its own campus – within student groups and the faculty. Knowing that the Ethnomusicology ensembles were not the only groups on campus without proper opportunities to perform, SCA decided to take a new twist on the Ethno department's traditional Spring series by involving dance ensembles from the World Arts and Cultures Department, and other student organizations. Thus was the birth of *Whirled Music and Dance*, a four night festival at Schoenberg Hall, May 20-23, 2004, that featured global music, dance, and pre-performance discussions with ensemble leaders, performers, and audience members.

As someone who had never heard of Gamelan music before, and was unsure what Bharat Natyam dance was, I must admit that the festival was as much a learning experience for me as for many of the people in the audience. However, while watching the performances after introducing artist/ensemble leaders such as Chi Li, of the Chinese Music Ensemble, and Viji Prakash of the Indian Dance Ensemble, I realized I had been standing

next to the Yo-Yo Ma's of their field. Amidst the whirling greens and golds of the West African drumming dancers, and the delicate string melodies of the Chinese ensemble, it became clear to me that each of these ensembles could have given a full evening's performance, and I suppose in a perfect world, that would have been ideal. Yet, the eclectic mix of performances had its own benefit: it allowed audience members to experience the great diversity, but also the similarities between, say, Brazilian drumming and Indian drumming and dance.

The festival featured music of India, Afro-Cuba, West Africa, Korea, China, Bali, the Near East, Brazil, and Mexico, and dance by the UCLA Chinese Cultural Dance Club, the Hellenic-American Students' Organization, and the Indian Dance Ensemble of the World Arts and Cultures Department. With support from the SCA, the Ethnomusicology Department, and the Campus Programming Commission, the festival was a truly collaborative affair that attracted full audiences of students, parents, and members of the greater LA community.

I wish I could think of some way to express the beauty of each and every performance, but perhaps the most impressive thing about these performances was not just the diversity of the performers in these culturally specific ensembles, but their dedication and passion for their art form. While some of the students involved in these ensembles are Ethnomusicology students, many were not. They were simply UCLA students who had a passion and wanted to learn. That these kinds of experiences exist, for performers, audience members, and student producers, is what I believe continues to make UCLA a great university.

## Graduate Student Activities 2004

### Chiung-Chi Chen

#### Awards:

- UCLA Chancellor's Dissertation Year Fellowship, 2004-2005
- Chiang Ching-Kuo Scholarly Exchange Foundation Dissertation Fellowship, 2004-2005

#### Conference Presentations:

- "The Mystery of Muted Singers: the Transformation of Performance Practice of Ritual Opera in Taiwan." Society for Ethnomusicology annual conference, Tucson, Arizona. November 3-7.
- "Muted Ritual Opera in Contemporary Taiwan." North American Taiwan Studies Association annual conference, Honolulu, Hawaii. June 17-20.

### Abimbola Cole

*"I spent part of my summer in Gaborone, Botswana conducting research on HIV/AIDS and the musical arts. My research was part of the UCLA Summer Research Mentorship Program and Dr. Cheryl Keyes Oversaw my work. During my month-long stay in Botswana, I interned at the Botswana Business Coalition on AIDS (BBCA), an organization dedicated to monitoring the country's private sector response to HIV/AIDS. I will present findings from my summer research at the Critical and Contemporary Issues on African Development Conference at California State University, Sacramento in April 2005."*

#### Awards:

- Summer Research Mentorship Grant (UCLA Graduate Division)

#### Conference Presentations:

- "Themes in Sierra Leonean Music Scholarship." Society for Ethnomusicology annual conference, Tucson, Arizona. November 3-7.

### Jeff Janeczko

*"I spent one month in Israel this summer, researching the music of an African American community. The African Hebrew Israelites of Jerusalem migrated to Israel in 1969, and just obtained Israeli citizenship in 2003. Due to lack of pre-field contact and strict community protocol, I had some difficulties getting connected with musicians. However, I visited the Kfar Ha-Shalom (Village of Peace) in Dimona where many of them live, and also attended performances and conducted interviews in Tel Aviv."*

#### Awards:

- Summer Research Mentorship Grant (UCLA Graduate Division)

#### Conference Presentations:

- "Esoteric-Space Klezmer: Radical Jewish Culture and the Performance of Identity." Society for Ethnomusicology annual conference, Tucson, Arizona, November 3-7.
- "UCLA Tabla: A Cultural Analysis." Society for Ethnomusicology, Southern California Chapter annual conference, Los Angeles, California. February 21-22.

## Graduate Student Activities 2004

### **Birgitta Johnson**

*"I conducted summer research in three Los Angeles megachurches and in Kansas City, MO at the National Gospel Music Workshop of America Conference with an Institute of American Cultures Grant from the Bunche Center for African American Studies. I've also been working with the Ethnomusicology Archive's Gospel Archiving in Los Angeles (GALA) community partnership grant as the project manager for documenting gospel events in Los Angeles and with Dr. Margaret Pleasant Douroux's Heritage Music Foundation from July to the present."*

#### **Awards:**

- Institute of American Cultures Grant (Bunche Center for African American Studies)

#### **Conference Presentations:**

- "Themes in African Church Music Scholarship in the 1950s-1960s." Society for Ethnomusicology annual conference, Tucson, Arizona. November 3-7.

### **Eleanor Lipat**

*"In preparation for my dissertation fieldwork in Thailand in 2005, I have been conducting local fieldwork in East and North Hollywood, among neighborhoods officially recognized as 'Thaitown.' From temple grounds to nightclubs, I have documented a wide variety of genres performed by Thais and Thai Americans in order to gain a clearer sense of favored repertoires and modes of expression. Frequenting Thaitown has also sharpened my Thai language skills, and upped my tolerance for spicy food!"*

#### **Awards:**

- Summer Research Mentorship Grant (UCLA Graduate Division)
- Foreign Language Area Studies (UCLA Center for Southeast Asian Studies)

#### **Conference Presentations:**

- "The River of Kings: History and Ideology, Metaphor and Modernity in a Thai Royal Musical." Society for Ethnomusicology annual conference, Tucson, Arizona. November 3-7.

### **Kevin Miller**

*"I was an organizer and the head of the music selection committee for Artwallah 2004. This is a South Asian diaspora arts festival that occurred in early July. After that I took a month-long preliminary research trip to the Fiji Islands (July/August). My dissertation will ultimately examine the much-neglected music of the Indian-derived population of Fiji. Specifically, I hypothesize a relationship between musical practices and the construction of an Indo-Fijian sense of community and ethnic identity. I narrow the focus to musical practices that celebrate the Ramayana, the influential religious epic at the heart of Fijian Hinduism."*

#### **Awards:**

- Summer Research Mentorship Grant (UCLA Graduate Division)
- Ralph C. Altman Award (UCLA Fowler Museum of Cultural History)

## Graduate Student Activities 2004

- Research Mentorship Grant, 2004-2005 (UCLA Graduate Division)

### Publications:

- “Bolly’hood Re-mix.” *Newsletter of the Institute for Studies in American Music* 32(2): 6-7, 15. City University of New York, Brooklyn.

### Conference Presentations:

- “The Home and the World: Conducting a Local Musical Ethnography on a Translocal South Asian Music.” British Forum for Ethnomusicology annual conference, Aberdeen, Scotland. April 15-18.
- “Bolly’hood Re-mix: The Cross-cultural Potential of the ‘Bollywood’ Trend in Mainstream Hip Hop for South Asian- and African-Americans.” Annual meeting of the Association for Asian American Studies, “Engaging with Uncertainties: Global and Local Action,” Boston, MA. March 25-28.

### Melissa Morales

*“I participated in the Summer Research mentorship program, under the guidance of Professor Anthony Seeger. I conducted a research project in Lima, Peru, under the auspices of the Center for Andean Ethnomusicology, and in Ucayali among the Shipibo, an Indigenous community of the Peruvian Amazon.”*

### Awards:

- Summer Research Mentorship Grant (UCLA Graduate Division)

### Conference Presentations:

- “Copyright Infringement and the Aesthetics of Dissent in the Soundscape of Negativland.” Society for Ethnomusicology annual conference, Tucson, Arizona. November 3-7.

### Kathleen Noss

*“During 2004 (both during the school year and the summer), I’ve been conducting doctoral fieldwork research on uses of music in community education campaigns (particularly to address HIV/AIDS and children’s rights) in Nairobi, Kenya, and Los Angeles, California.”*

### Awards:

- Research Mentorship Grant, 2003-2004 (UCLA Graduate Division)
- QGE Summer Research Award

### Publications:

- Review of Fela: From West Africa to West Broadway, by Trevor Schoonmaker (New York: Palgrave Macmillan, 2003). *African Arts* 37(2): 88.

### Conference Presentations:

- “The Dual Responsibilities (Scholarly and Humanistic) of African Musicologists.” Society for Ethnomusicology annual conference, Tucson, Arizona, November 3-7.



## Graduate Student Activities 2004

- Participation in plenary session on “Ethnomusicologies: Global Perspectives.” Society for Ethnomusicology annual conference, Tucson, Arizona. November 3-7.
- “The Dual Responsibilities of African Musicologists.” Society for Ethnomusicology, Southern California Chapter annual conference, Los Angeles, California. February 21-22.
- “Arts in an Era of HIV/AIDS: New Opportunities, Old Roles.” Gwendolen M. Carter Conference in African Studies, “Movement (R)evolution Dialogues: Contemporary Performance In and Of Africa,” Gainesville, Florida. February 10-14.

### Megan Rancier

*“I participated in the Summer Workshop in Slavic, Eastern European, and Central Asian Languages at Indiana University, Bloomington, to study Kazakh. I completed an intensive, eight-week course—equivalent to one year of study. My teacher was Aliya Kuryshzhanova, a professor at the Kazakh State University in Almaty.”*

#### Awards:

- Summer FLAS (Foreign Language and Area Studies) Fellowship
- Summer SSRC (Social Science Research Council) Grant

### Jesse Samba Wheeler

#### Awards:

- Fulbright-Hays Doctoral Dissertation Award, 2004-2005

#### Publications:

- Book Review: Christopher Dunn, *Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture*. (Chapel Hill: University of North Carolina, 2001) and Caetano Veloso, *Tropical Truth: A Story of Music & Revolution in Brazil*. Trans. Isabel de Sena. (New York: Knopf, 2002). *Ethnomusicology* 48(2).
- Essay Review: Ruy Castro, *Bossa Nova: The Story of the Brazilian Music that Seduced the World*. Trans. Lysa Salisbury. (Chicago: A Cappella, 2000) and Caetano Veloso, *Tropical Truth: A Story of Music & Revolution in Brazil*. Trans. Isabel de Sena. (New York: Knopf, 2002). *Popular Music* 23(2): 229-231.

#### Conference Presentations:

- “Rock brasiliense: Towards an Alternative Narrative of Brasilidade.” UCLA Spanish and Portuguese Graduate Student Conference, Los Angeles. April 16.
- “Rock brasiliense: Towards an Alternative Narrative of Brasilidade.” XXVII Simpósio/Symposium on Portuguese Traditions, Los Angeles. April 18.

## Graduate Student Activities 2004

### Christina Zanfagna

*"I conducted research this summer (under a Graduate Summer Research Mentorship Grant) with Professor Cheryl Keyes. The research was done in Los Angeles and New York on Christian rap and Holy Hip-Hop culture."*

#### Awards:

- Summer Research Mentorship Grant (UCLA Graduate Division)

#### Conference Presentations:

- "Soul Train, Unchained: Locating the 'Spirit' in Hip-Hop." Society for Ethnomusicology annual conference, Tucson, Arizona. November 3-7.

## Graduate Student Spotlight: Juniper Hill

*by Amy Frishkey, Ph.D. Candidate,  
with input from Juniper Hill*

On November 22, 2004, I spoke with doctoral candidate Juniper Hill about her experiences as a Fulbright scholar in Helsinki, Finland, for the 2003-04 academic year. Her dissertation will be an ethnography of the contemporary Finnish folk music scene, centered in the Folk Music Department of Sibelius Academy, a music conservatory of considerable prestige in Europe and Scandinavia. Unlike traditional folk music, contemporary folk music is urban and professional, with all of the characteristics of western art music in terms of cultural context, pedagogy, and artistic goals. While interested more generally in the ideology of the scene, departmental pedagogy, and the creative process in relation to folk musicianship found in other parts of the country, Juniper's research focuses specifically on fusions between folk music and other contemporary genres (such as avant-garde western art music, jazz, pop, and world music) and the use of improvisation (the most important aspect of the creative process) to authenticate and legitimize contemporary folk music as an extension of historical tradition. She is also interested in interdisciplinary projects such as the interrelationship between music and dance.

Juniper's 12 months of dissertation field research from August 2003 to August 2004 (funded by the Fulbright Program, Lois Roth Endowment Fund, Sibelius Academy Folk Music Department, and UCLA Quality of Graduate Education grant) was preceded by 6 months of preliminary fieldwork and intensive language study

in Helsinki, rural Finland, and neighboring countries from June to December 2002 (supported by a UCLA International Studies and Overseas Program Predissertation Field Research Grant and a FLAS fellowship). Accustomed to the inclusive, communal ethos of the Southern California folk music scene, Juniper found herself initially taken aback by the formality and insularity of the folk music students she studied with at the Sibelius Academy, despite the small size of her classes. Welcoming gestures greeted her return to Finland, however, which convinced her peers of her commitment to the program; in fact, the department heads described it as evidence of *sisu*, meaning "inner strength" or "perseverance" (a personal quality valued highly by Finns). Her hard-earned fluency in Finnish, a 16-case language with no Indo-European cognates, also turned heads: most Finns speak fluent English and rarely encounter Americans willing to learn their first language.

The year gained momentum with a wealth of opportunities and challenges. As an exchange student in the Folk Music Department at Sibelius Academy, she took seminars in folk music and dance, private lessons in voice and traditional flute, participated in a vocal ensemble, and attended concerts, workshops, and festivals. Given her focus on improvisation, Juniper ended up with over 50 hours of performance on video, which paved the way for interviews with musicians who enjoyed the attention overall and grew more

forthcoming in subsequent conversations. As an honorary member of Finland's National Research School and avid participant in regional conferences, she dialogued with local music and dance scholars, many of whom approach traditional topics from the perspective of musical analysis and consequently found her culturally-oriented work on contemporary music refreshing. Physical and emotional pressures arose from the 20-hour-long winter nights and eight months of below-freezing temperatures [Helsinki is approximately 500 miles south of the Arctic Circle]; in response, Juniper drew sustenance from her fieldwork activities, camaraderie with friends from Sibelius and other Fulbright scholars, sci-fi fantasy novels (in Finnish and English), internet phone calls, and cultural coping mechanisms such as holiday parties thrown throughout the month of December (*pikkujoulut*: "little Christmases").

There was one particular challenge — a literal one — that marked the turning point of her fieldwork year. A founding member and ideologue of the contemporary folk music scene, Heikki Laitinen, is a scholar and performer who studied western art music composition with an avant-garde composer. When the Folk Music Department at Sibelius Academy was inaugurated in 1983, he was its first and only professor in the first few years of its existence. Almost everyone who teaches in the department now had been trained by him in the 1980s, and all of the incoming students are required to study improvisation with him. Juniper took several seminars with Heikki and saw him at the majority of the performances, workshops, seminars, conferences, and festivals that she attended. (During the summer of 2004, shortly before leaving Finland to return to the States, she attended a course in rural Eastern Finland providing instruction in an ancient bowed lute during which she approached Heikki and said to him "I see you everywhere you go," to which he replied, "You must be going to all the right places.") Nonetheless, he repeatedly evaded her attempts to set a time and place for an interview.

In May 2004, Juniper attended a 2-day weekend seminar retreat at a 19<sup>th</sup> century farmhouse on Sibelius property outside of Helsinki. The seminar was for Ph.D. students, DMA students, and scholars specializing in folk music from around Finland, and the evening schedule included a jam session. The day before the retreat, Heikki sent her a text message requesting that she bring her clarinet. The evening of the seminar, after all of the folk music scholars and musicians returned from sauna and a

rousing round of folk dancing, Heikki asked her to play for everyone. The request caught her off-guard; she was not prepared to give a solo concert to the entire seminar, which was seated around the great room of the farmhouse waiting expectantly. She began tentatively with a short set of Appalachian old-time tunes on pennywhistle, after which he asked her to play something on clarinet. She chose a klezmer tune she learned as an



undergraduate at Wesleyan University; after she had finished, Heikki remained unsatisfied. He proceeded to pair her with another seminar participant, a virtuosic clarinet player from a famous contemporary folk band, and announced that they were to engage in an improvisatory "battle," where no one was allowed to hold a note longer than 5 seconds. They played for half an hour; Juniper's study of free jazz techniques from 1994-1997 with the American composer Anthony Braxton sufficiently prepared her to hold her own against her partner's experimental tactics. The "battle" ended around 2:00 a.m. The following morning, Heikki approached her at breakfast and said, "Thank you for the concert last night. When would you like to do the interview with me?" In the end, she earned his respect by proving that she was not just a scholar but also a musician who could improvise and compose. They developed an amicable rapport, with Heikki proudly proclaiming her "dangerous command of the Finnish language" as he introduced her to his colleagues.

At present, Juniper is applying for academic positions and working on her dissertation write-up, supported by a fellowship from UCLA. Since returning to Los Angeles, she has hosted parties sharing Finnish music, dance, and cuisine with her colleagues in an effort to retain and convey the vibrancy of her field experiences.

## **UCLA's Jazz Songbird**

*by Abimbola Cole, Graduate Student*

Since winning the prestigious Thelonious Monk International Jazz Competition in September 2004, UCLA Department of Ethnomusicology alumna Gretchen Parlato has become one of the country's most celebrated young jazz artists. The Monk Competition was one of Parlato's greatest musical achievements, launching her into another phase of her career as a jazz singer. Now journalists at the Los Angeles Times, New York Times, and Jazz Times Magazine are all vying to find out more about her.

Gretchen Parlato's musical history stretches back to her childhood. She comes from a musical family where both of her parents were musicians. This left an indelible mark on her musicianship. Parlato received some of her earliest vocal training at the Los Angeles High School for the Arts. It was here that she became engrossed in opera and jazz performance. Her interest was later translated into her musical studies at UCLA with faculty members such as Kenny Burrell and Gerald Wilson. She received vocal lessons from jazz vocalist Tierny Sutton. While in the Ethnomusicology Department, Parlato also became involved in Kobla Ladzekpo's Music and Dance of Ghana ensemble.

Upon graduating from UCLA in 1998, Parlato continued with her vocal studies. In 2001, she was accepted into the Thelonious Monk Institute of Jazz Performance at the University of Southern California. Parlato was the first vocalist admitted to the program, paving the way for ensuing generations of vocal studies students.

Long before winning the Monk Competition this year, Parlato was carving out a niche for herself as a jazz singer. She has performed at venues all around the world including locations in Italy, France, and St. Lucia. Her enchanting vocals are found on recordings with jazz luminaries like Herbie Hancock, Wayne Shorter and Terrence Blanchard. Some of the other notable artists Parlato has performed with are Oscar Castro-Neves and Alex Acuña.



*Photo: [www.gretchenparlato.com](http://www.gretchenparlato.com)*

In an effort to experience the jazz scene in yet another city, Parlato relocated to New York City in 2003. Her move has allowed the Los Angeles native to branch out to an even wider jazz audience. She has continued to perform at different East Coast venues. Parlato gives voice lessons and master classes as well, working with students at the Brooklyn Inter-Cultural Music Center and IS 218 Middle School Choir.

At only twenty-eight years old, Parlato's accomplishments are indicative of the rich career that lies ahead of her. For those of you interested in learning more about Parlato, you can check out her website <http://www.gretchenparlato.com>. There you will find samples of Parlato's singing on albums such as *A World of Happiness* (Walt Disney 2004), *The Sugar Plastic – Resin* (Escape Artist Recordings 2000), *Amazon Moon: The Music of Mike Stoller* (Windham Hill Records 1998), *Rio Bahia Encontro* (Del Sol Records 1997), and *Moog* (Lifelong Records 1994). The website also offers a host of pictures and details about her music. If you are compelled to hear Parlato live, she will be performing at Los Angeles' Catalina Bar and Grill in March 2005.



## “I’m Basically the Music Guy”

by Jacob Edgar,

*Vice President of A&R and Product Development, Putumayo World Music*

*This letter was originally emailed to Dr. Timothy Rice. Reproduced with the permission of Jacob Edgar.*

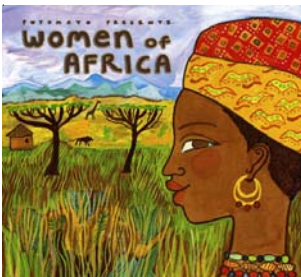
Hi Tim:

Great to hear from you! I’m doing very well. Deirdre and I were married after I left UCLA and we have two lovely daughters, aged 6 and 1.

I’m the head of A&R at Putumayo, which means I’m basically the music guy. I oversee the development of all of Putumayo’s CDs and some of their other products. When we’re working on a particular theme I track down the music, consult on the final selections, supervise the licensing, write the liner notes, source photographs, etc.

I’m also the music director of the Putumayo World Music Hour, which is a nationally syndicated world music radio program. Putumayo is pretty commercial, in that we’re trying to appeal to an audience that includes people who are complete world music novices and those who are fairly-well informed. It can be a challenge at times to make albums that have a broad appeal while “keeping it real,” but that’s an important aspect of my job here.

It’s a great place to work, because Dan, the founder, is motivated by the same things I’m motivated by, helping people appreciate cultural diversity. We have a non-profit arm called the Putumayo Cross-Cultural Initiative that helps schools and educators with



resources for multicultural education. We have developed a number of curriculum guides and activity kits that use music as a tool for teaching kids about other cultures.



It is really a great gig, and I feel that we help introduce a lot of people to music that they wouldn’t otherwise discover. The skills and fundamentals I learned at UCLA are very helpful, as they provided me a foundation that helps me make more informed decisions about the projects we work on.

In July, my family and I will be moving to Amsterdam for 1 year, just for a change of scenery. Putumayo has an office there, and I was able to convince them to let me work out of that office for a year.

How is everything at UCLA? I do hope I’ll have an opportunity to come back someday to visit. I saw Jihad for about 10 minutes in New York before one of his concerts in January, but otherwise, I’ve been embarrassingly out of touch. Please send my best wishes to everyone.

A while back I sent the archive samples of our CDs. If they would like copies of more recent releases that would be fine. They can check out the Putumayo website and let me know if there is anything they don’t have they would like me to send.

All the best,

Jacob Edgar

## Creative Work, Creative Manager

by Rossanna Skupinsky,  
Manager, PEN Music Group, Inc. ([www.penmusic.com](http://www.penmusic.com))

The phone is already ringing as I unlock my office door. It's Susan from America's Next Top Model. She needs several Asian hip hop instrumentals.

"Asian hip hop, eh? Asia's pretty big. Any part of Asia in particular?" I try to extract as much information as possible as quickly as possible before I let her off the phone. I know she is very busy and on a deadline.

"Actually, we're interested in Japan. We like one song you already sent us called "Red Dot." Can you send over more like that?" She asks.

"Sure, we can do that. What specifically do you like about that song?"

"We like the high-pitched plunking of the strings, and also the drum. I need it by Monday. Thanks, Rossanna!" And she's out.

I work at PEN Music Group, Inc. as a creative manager. It's a small music publishing company that specializes in generating synch income, aka film and TV placements. Here's how it works: a songwriter sends us a completed master recording of an original composition. We review the song, and if we feel we can use it, we sign on the songwriter to an administration agreement. The administration agreement basically says that we will look after the song and collect any income that it generates, we make sure that the songwriter is getting paid the correct amounts of royalties on the song, and we issue licenses to people who want to use the song. Naturally, we want to make sure the song is making money so that we'll have something to collect. That's where I come in. I pitch the song to films, TV shows, advertisements, video games, and recording artists. Once someone wants to use the song, we issue a license, collect the money, and take a commission of the licensing fee.

So my focus this morning is Japanese-flavored hip-hop. I listen to the song "Red Dot" that Susan had mentioned. It doesn't sound Japanese at all. There are tablas in the song, and that "high-pitched plunking of the strings" sounds like warped sample of a sitar. Perplexed, I call Jeeve, the composer of "Red Dot." Jeeve confirms my

suspensions by telling me that this song was not named after the red dot or "rising sun" on the flag of Japan, as I had imagined, but rather it is named after the bindi on an Indian woman's forehead. This piece has nothing to do with Japan.

Since Susan is under a strict confidentiality agreement, she can't tell me exactly what is going on in the scene that requires Japanese-influenced music. On one hand, if I were to send Susan anything that actually has Japanese elements, it might not fit the scene she's working on. On the other hand, what if there are references to Japan or Japanese culture in the scene? It would be inappropriate to use a piece that had Indian instruments. I decide to send her both and let her make the choice, but I drop her an email with my comments.

Since she liked "Red Dot," I make an mp3 and forward it to a few of our star writers so they can crank out some similar songs. Meanwhile, I search our catalog for existing instrumentals with more of a Southeast Asian sound that might work. The creatives to whom I pitch are typically very vague in their descriptions of what they want. Their goal is to call or email a number of publishers or record labels and cast a wide net and see what they drag in. That's why it's so important for me to know the right questions to ask in order to focus in on just the right piece. I've heard everything from "I want something that sounds like Sublime – but I don't like reggae or ska" to "I'm looking for something with that end-of-the-movie feel." As an ethnomusicologist, I can distill music and musical concepts very quickly and accurately, and can therefore deliver music that is spot-on. I also have broader musical vocabulary than most of my competition, and excellent cross-referencing skills.

But back to Japanese hip-hop. Over the next few days, I had conversations with some of our writers about removing the sitar drone, swapping out those tablas for some kodo drums, and maybe delivering the melody with a shakuhachi. It was interesting hearing the composers' interpretations of what is "Japanese" and what is "Indian". In the end it wasn't really a big deal because hip-hop in itself brings in so many different

influences. That alone told me that was not a situation in which authenticity was key to establishing the scene. It's just that....well....if you ask me for Japanese music and use Indian music as your prime example, you're asking me to fluff my feathers.

## UCLA Ethnomusicology Alumni News

**Takahiro Aoyagi** has been teaching various courses as world music, western music history, and piano at Gifu University in Japan. He is also affiliated with a university in Tokyo (Tokyo University of Foreign Studies) where he does a collaborative research on the topic of music and religious fundamentalism.

**Christi-Anne Castro** has received a tenure-track position at the University of Michigan in Ann Arbor. She will be an assistant professor in the department of musicology, joining the ethnomusicologists Judith Becker and Joseph Lam (also, Amy Stillman, though she is in a different department now). In her first semester she will be teaching a survey of world music and an upper division seminar on the music of Latin America.

**Roberto F. Catalano** has been teaching at UC Riverside, Extension since the beginning of 2004. He was asked to create a new course that would best illustrate Italian music, and he selected three genres: the Aria, the Tarantella dance and the Canzone d'Amore. He has also been teaching Music Cultures of the World and History of Jazz at UCR Extension, and taught a summer course 2004 on the Development of Rock&Roll at UCLA.

**Loren Chuse** has just finished up a year of teaching as a Visiting Professor in the Music Department at California Polytechnic State University in San Luis Obispo. In July 2004, at the end of her teaching year, she was awarded a summer research grant from the Program for Cultural Cooperation between Spain's Ministry of Culture and United States' Universities, in support of her on-going work on the role of women in flamenco song. She has been invited onto a Spanish research project co-sponsored by the University of Sevilla and the Institute for Women of the Junta de Andalucía in Sevilla. She is currently collaborating with scholars from the Dept. of Anthropology of the University of Sevilla on the project "Flamenco Women: Ethnicity, Education and Power." She is at work on a Spanish language edition of her book on the flamenco singers, and recently signed a contract with Signatura Ediciones de Andalucía, an academic press which will be publishing her work in Spain.

**John Hajda** began an appointment as Visiting Assistant Professor in the Music Department at the University of California, Santa Barbara in Fall 2004. He will be teaching undergraduate music theory and seminars on sound color (musical timbre), systematic musicology and semiotics of music. He shares his office with another UCLA grad, Sonia Seeman.

**Brita Heimarck** published *Balinese Discourses on Music and Modernization: Village Voices and Urban Views* (2004). This represents eighteen years of her work on the Balinese shadow play tradition. In addition, she has been promoted to associate professor and received tenure at the University of Calgary.

**Andy Krikun** has been appointed Instructor of music and music business at Bergen Community College in Paramus, New Jersey. At Bergen, he supervises the music business program, directs the pop/rock and jazz ensembles and teaches songwriting, music theory and music history. He is also serving as Chair for the Arts and World Languages subcommittee of the Center for the Study of Intercultural Understanding at the college. He is also pursuing his doctorate in music education at New York University, researching the pedagogy of popular music performance and composition in higher education.

**Angelica Loa** is on the founding Board of Directors of Tia Chucha's Centro Cultural, a not-for-profit cultural arts community center in the San Fernando Valley, and also a member of Candela, an all-female Son Jarocho group that explores the music and dance traditions of Veracruz, Mexico.

**James Makubuya** performed at Carnegie Hall, "Music of East Africa," on February 28, 2004. Performance was part of a series on world music in the newly renovated hall. Effective Dec. 12, 2004, he became a tenured member of the faculty at Wabash College in Indiana.

**Peter Manuel** is editor of *Ethnomusicology*, and teaching at the CUNY Graduate Center and John Jay College.

**Jane Freeman Moulin** is professor of Ethnomusicology and Chair of Undergraduate Studies in Music at the University of Hawaii. A specialist in music and dance of the Pacific, she recently documented the 9th Festival of Pacific Arts in Koror, Palau in July 2004. The project resulted in 70 hours of videotaped performances and over 600 still photographs that will provide material for classroom purposes and serve as a resource for faculty and student research.



## UCLA Ethnomusicology Alumni News

**Dale A. Olsen**, professor of Ethnomusicology at Florida State University, has published *The Chrysanthemum and the Song: Music, Memory, and Identity in the South American Japanese Diaspora* (2004). This book is an ethnomusicological investigation of people of Japanese descent in South America (representing nearly two million people whose emigration from Japan began in 1899). In this first comprehensive study of the South American Japanese diaspora through music and memory, he combines ethnomusicology, historical musicology, and musical performance on the Japanese shakuhachi flute to interpret how music effects and sustains Japanese ethnic identity. During the summer months he serves as Director of the Summer Program in Vietnam, which is a part of International Programs at FSU.

**Jonathan Ritter** and his wife Stacy Lieberman are proud to announce the arrival of their son, Dylan Jonathan Lieberman Ritter, born June 29, 2004, weighing 8 lbs. and measuring 20". In between changing diapers, Jonathan is finishing his dissertation, and was recently appointed Acting Assistant Professor of Ethnomusicology at UC Riverside this summer. He joins a growing music department with emerging strengths in both ethnomusicology and Latin American music studies. In addition to teaching a share of UCR's already established courses on world and popular musics, he will be introducing new courses on Latin American and Native American musics, as well as starting the university's first Latin American music ensemble this coming spring.

**Brenda M. Romero** has been elected chair of the Department of Musicology at the University of Colorado, where she also coordinates the ethnomusicology area. She has just completed a three-year elected appointment as the Ethnomusicology/World Music Chair of the College Music Society Board of Directors and she has recently been elected second vice-president of the Society for Ethnomusicology.

**Edwin Seroussi** has been recently appointed head of the Department of Musicology at the Hebrew University in Jerusalem, and his book (with Motti Regev) *Popular Music and National Culture in Israel* has been published by the University of California Press in 2004.

**Daniel Sheehy** followed Anthony Seeger as Director and Curator of Smithsonian Folkways Recordings.

Soon after moving to the Smithsonian from the National Endowment for the Arts, where he directed the Folk & Traditional Arts Program, he launched the project "Tradiciones/Traditions," a series of at least 25 recordings of Latino musical traditions. Eleven recordings have been produced so far, with two of the 2003 releases receiving Grammy nominations for Best Traditional World Music Album.

**Jane Sugarman** is currently Associate Professor of Music at the State University of New York at Stony Brook. In the spring of 2003, she was Visiting Associate Professor of Music at Harvard University, where she taught courses on East European musics and on music and globalization. Since 1997 she has been researching the transnational Albanian commercial music industry, conducting research in Kosova, Macedonia, Germany, Switzerland, and North America. In January 2005 she will return from four months of research in Kosova to join colleague Frederick Moehn in finalizing a new Ph.D. program in ethnomusicology at Stony Brook.

**Gordon Thompson** teaches at Skidmore College in Saratoga Springs, New York where he is Chair of the Department of Music. Last year, Skidmore promoted Gordon to full professor. He has been working on an ecological study of the social and musical infrastructure supporting British popular music at its peak in the sixties. The research derives from contemporary accounts, musical analysis, and interviews with London session musicians, songwriters, music directors, producers, journalists, and featured performers.

**Pantelis Vassilakis** has been teaching courses "Introduction to Music Research" and "Recent Trends in Music Education Research" at DePaul University's School of Music, and published articles in 2004 including "Distortion product otoacoustic emissions provide clues to hearing mechanisms in the frog ear," *Journal of the Acoustical Society of America* 116(6).

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