

## Message from the Chair

Welcome Back!

The 2005-06 academic year will be memorable for many reasons. For the department, this time is meaningful because a pioneer and imminent figure in the field of ethnomusicology has passed. As many of you may already know, Mantle Hood, the founder of the program in ethnomusicology at UCLA, died on Sunday, July 31, 2005, at his home in Maryland. Without Hood, ethnomusicology as we know it today would not exist. His interest and desire in crossing boundaries through performance and scholarship encouraged many of us to be open to new ways of learning and thinking about music.

The Department of Ethnomusicology at UCLA began with a few committed faculty members in the Department of Music. In January 1989, the UCLA Academic Senate officially approved departmental status, but Nazir Jairazbhoy (the first Chair) and the staff began operations as an independent unit in fall 1988. Through the efforts of Jairazbhoy, ethnomusicology department heads, faculty, and staff, UCLA's ethnomusicology program has become the largest and one of the most prestigious in the world.

With such a strong and impressive foundation, one might ask: Where do we go from here? How do we build on excellence? Today, I believe ethnomusicology at UCLA is in a period of "new beginnings." Not only are we improving on what has already been established, but we are also on the threshold of accomplishing more. As a member of the UCLA ethnomusicology family, you are a part of this legacy and we hope that you will continue this tradition.

In 2005-06, we plan to publish three issues of the newsletter: one for each quarter of the academic year. Among other things, this first issue focuses on student awards, achievements, and activities. Both undergraduate and graduate students in the Department of Ethnomusicology have done an exceptional job in winning highly competitive awards at the national level and within the university. We applaud their hard work and the support and encouragement they receive from faculty. In addition to hearing from recent graduates and continuing students, we also welcome the new students to the UCLA ethnomusicology family and wish them much success in their future endeavors.

Jacqueline Cogdell Djedje

## New Beginnings

The past year has been an eventful one for the Department of Ethnomusicology at UCLA. While we have bid farewell to some of our prized faculty and staff, we have also welcomed a new Chair, Professor Jacqueline Cogdell DjeDje, to guide our department into this new era. As the field of ethnomusicology enters its sixth decade, the parameters of our research reflect changing boundaries of musical knowledge.

In this era of increased globalization, ethnomusicology has much to offer for the development and promotion of intercultural understanding. The students and faculty of UCLA are on the forefront of this work, and even as we conduct our individual research, we share the goal of strengthening our UCLA community and moving the field in productive directions. As Chair, Professor DjeDje ushers in a period of new beginnings in which we will hopefully improve and expand our already renowned program.

Professor DjeDje is a long-standing member of the UCLA community, having received both her M.A. and Ph.D. here in the ethnomusicology department. A faculty member since 1979, Professor DjeDje's work on the music of West Africa is internationally known, and her Music of Africa seminar is a rite of passage for UCLA graduate students interested in the topic. Professor DjeDje is also an expert administrator, and during her tenure as Acting Chair in 2003 wrote a successful proposal for University Quality of Graduate Education Supplemental Awards, or QGE. In summer 2003 QGE funding was made available to ethnomusicology graduate students for the first time, an event that helped many of our students with their summer research, travel, and study (see *student news* for recipients).



*Incoming Chair Professor Jacqueline Cogdell DjeDje and  
Outgoing Chair Professor Timothy Rice*

Professor Tim Rice stepped down as Chair of the ethnomusicology department to assume the post of Associate Dean of Academic Affairs for the School of the Arts and Architecture, succeeding Professor Hiromi Lorraine Sakata. Professor Rice, also the President of the Society for Ethnomusicology and a member of the UCLA faculty since 1987, served as chair of the ethnomusicology department from 1996 - 2005. Under his guidance, ethnomusicology at UCLA maintained its excellent standards despite contending with drastic budget cuts. In addition to his new appointment, Professor Rice will continue to teach classes in the ethnomusicology department.



*Mantle Hood with the UCLA Gamelan*

Mantle Hood, a founding member of the ethnomusicology department at UCLA, passed away on July 31<sup>st</sup> 2005. Hood brought ethnomusicology to a new level of respectability within academia, and it is in part due to his work that our department exists as we know it today. “Mantle Hood was a seminal figure in the field of ethnomusicology,” says Chris Waterman, Dean of the School of Arts and Architecture. “He trained numerous young scholars who went on to found ethnomusicology programs at the University of Washington, Brown, UC Berkeley, Wesleyan University, Florida State University, as well as programs and research institutes in many other countries.” Hood’s work continues to influence the field, and his presence is felt especially here at UCLA where students and faculty have uniquely close proximity to materials, instruments and photos from Hood’s research.

And finally, we begin the school year without the invaluable Mary Crawford, our former graduate advisor, who retired after 32 years of service. Ms. Crawford was a supportive and knowledgeable presence in the ethnomusicology department, facilitating a variety of departmental operations. Her work, her knowledge, and her help will be missed.



*Mary Crawford and Anna Laven*

## Student Awards

### **Fulbright Awards:**

In the last two years, several of UCLA's ethnomusicology graduate students have been awarded Fulbright grants to conduct research in other countries. These prestigious grants are given to scholars and artists who demonstrate original work or research and strong leadership potential. Funded by an appropriation from the U.S. Congress, the grants are made in part to strengthen international relations and promote intercultural understanding. Students in the Department of Ethnomusicology have had outstanding success in receiving these awards.

"Your students must be doing something right when only six students at UCLA won Fulbright-Hays awards [in 2005-06] and three are from ethnomusicology," said Sally Evans, the UCLA Graduate Division Fellowship Coordinator. The Hays awards are given for doctoral dissertation research abroad and cover from six to twelve months of research time. The IIE, or Institute of International Education award, covers ten months of research.

### **Fulbright Recipients**

#### **2005-2006 Fulbright-Hays**

Ann Lucas: Iran  
Kevin Miller: Fiji  
Laith Ulaby: Qatar, Bahrain and Kuwait

#### **2005-2006 Fulbright IIE**

Abimbola Cole: Botswana  
Eleanor Lipat: Thailand  
Megan Rancier: Kazakhstan  
Laith Ulaby: Bahrain (Declined to accept the Fulbright-Hays)

#### **2004-2005 Fulbright-Hays**

Tanya Merchant: Uzbekistan  
Angela Rodel: Bulgaria  
Jessie Wheeler: Brazil

**UCLA Awards (2005-2006):**

**Dean's Scholarships**

Edna and Yu-shan Han Award: Chuen-Fung Wong  
Emma B. Keller Fine Arts Award: Elliot Kim  
Evelyn & Mo Ostin Award: Chloe Coventry

**Dissertation Year Fellowship**

Martin Daughtry  
Tanya Merchant  
Kathleen Noss Van Buren

**Elaine Klein Krown Fine Arts Scholarship**

Joshua Duron

**Foreign Language and Area Studies (FLAS), Title VI**

Eleanor Lipat: Thai (Declined to accept Fulbright IIE)  
Sabrina Rodriguez: Indonesian

**Fowler Museum Grant**

Youngmin Yu

**Gluck Foundation Scholarship**

Kalil Wilson

**Graduate Research Mentorship Award**

Valerie Dickerson  
Melissa Morales

**Graduate Summer Research Mentorship Award - Summer 2005**

Chris Aplin  
Valerie Dickerson  
Helbert Gonzalez  
Benjamin Harbert  
Sabrina Rodriguez  
Lauryn Salazar  
Christina Zanfagna

**Henry Mancini Award**

Nicholas DePinna

**Institute of American Cultures**

**Bunche Center for Afro-American Studies Predoctoral Fellowship**

Birgitta Johnson

**Pacific Rim Mini-Grant**

Tasaw Lu: Taiwan and Burma

**Pacific Rim Research Award**

Eleanor Lipat: Thailand and Laos

**Quality of Graduate Education Award Recipients - Summer 2005**

Amy Frishkey  
Romeo Guzman  
Benjamin Harbert  
Juniper Hill  
Jeffrey Janeczko  
Hsin-Chun Lu  
Ann Lucas  
Karin Patterson  
Megan Rancier  
Laith Ulaby  
Kathleen Noss Van Buren  
Oi-Yan Wong  
Youngmin Yu

**Graduate Student News**

**Aaron Bittel**

*"I am planning to continue and expand my recent research into the Irish traditional music scene in LA for an upcoming (I hope!) Master's paper. I am also still wracking my brains trying to learn how to 'Türkçe Konusabilmek' for my eventual fieldwork somewhere in the Balkans."*

**Sathya Burchman**

**Conference Presentations:**

- "La economía política del son en el 'Periodo especial' de Cuba." Paper presented at the International Association for the Study of Popular Music, Latin American Section Conference in Rio de Janeiro, 2004.

**Christine Calderon**

**Conference Presentations:**

- "Flor y Canto Re-envisioned: Innovation and Identity in the Mexican Hip-hop Community," Presented at the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter, UCLA, February 2004.
- "From L.A. to Chilatown: New Perspectives on Chicano Hip-hop. Presented at conference, "New Directions in Chicano Music and Musicology," UCLA, February 2004.

### **Jeffrey Callen**

#### **Publications:**

- “Rock ‘n’ Roll Performance as Ritual. Peter Gabriel’s Security Tour.” In *Sign of the Times*, Ian Inglis, (Ed), London: Ashgate Publishing (forthcoming).
- Nineteen entries on Moroccan and Algerian musicians for Baker’s *Dictionary of World Music*, John Storm Roberts (Ed), Schirmer Books (forthcoming).

### **Chen Chiung-chi**

#### **Conference Presentations:**

- “Muted Ritual Opera in Contemporary Taiwan,” 13th Annual Graduate Student Conference on East Asia at Columbia University, New York, February 2004

### **Wong Chuen-Fung**

#### **Conference Presentations:**

- “Performing the Silk: Tradition, Cultural Performance, and the Strategy of Resistance of the Qin in Modern China.” Paper presented at the 37<sup>th</sup> World Conference of the International Council for Traditional Music, Fuzhou and Quanzhou, China, January 2004

### **Abimbola Cole**

#### **Conference Presentations:**

- “Rude Mbube: Recontextualizing a Classic South African Song.” Presented at the African American Studies Graduate Student Research Conference, University of California, Los Angeles.
- “Themes in Sierra Leonean Music Scholarship.” Presented at the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter, UCLA, February 2004.

### **Helbert Gonzalez**

#### **Conference Presentations:**

- “Early Globalization in World Music: The Parallel Development of Brazilian Tango/Choro and American Ragtime.” American Cultures and Global Contexts Center Graduate Student Conference, University of California, Santa Barbara, May 8, 2004.

### **Romeo Guzman**

*“I used the QGE I was awarded to study French (I took French 8) in the UCLA Department of French and Franophonic Studies during the summer. I also began performing (as a musician) with Kayamanan Ng Lahi, a Pilipino Music and Dance group here in Los Angeles.”*

### **Ben Harbert**

*"I received a Summer Research Mentorship Grant: "Lost Impressions: A Recovery of Early Orientalist Music Literature" which enabled me to look for mention of music in 17th & 18th century European travelogues in London, England. I also read a paper at the 38th International Council for Traditional Music World Conference in Sheffield, England, entitled: "Shakedown: Redefining Music in American Prisons" on my research and fieldwork on music in American prisons. I also played some shows with my old Chicago deconstructed avante-rock group: OX. <http://polyfidelic.com/ox.html>"*

#### **Publications:**

- "Zakir Hussein: Interview by Benjamin J. Harbert." *World Percussion & Rhythm* 6(1): 8-9, 2004.
- "R & R for Injured Hands." *Acoustic Guitar* 14(9):84-85, 2004.

### **Jorge Herrera**

*"The first two weeks of summer I traveled to Mazatlan, Sinaloa Mexico, where I did some research on 'banda sinaloense' (Mexican wind band). I interviewed some musicians and got an insight into what they believe was the future of banda music in Mexico. My group's (The Herrera Brothers) two major performances were at the John Ford Anson Amphitheater. On September 10th we accompanied the dance company "Ballet Folklorico Pacifico" and we also performed for the show Fiesta Mexicana III on September 17th. Both shows will possibly air on PBS as well as on Univision."*

### **Juniper Hill**

*"I defended and filed my dissertation and completed my Ph.D. in September 2005. My dissertation is entitled 'From Ancient to Avant-Garde to Global: Creative Processes and Institutionalization in Finnish Contemporary Folk Music.' My advisers and co-chairs were Tim Rice and Tony Seeger. I received a UC Faculty Fellowship for 2005-2006, a postdoctoral position comprising 50% teaching and 50% research in the Department of Music at the University of California, Santa Barbara. This quarter I am teaching a class on Finnish Folk Music at UCSB. Next quarter I'll teach American folk music, and Latin American music in the spring. I also gave a paper, "'The Ancient is Avant-Garde': Inspirations from an Imagined Past in Finnish Contemporary Folk Music,'" at the 38<sup>th</sup> World Conference of the International Council for Traditional Music (ICTM) in Sheffield, England, August 2005."*

#### **Publications:**

- "Musical Ironies in the Andes: Borrowing from the Other to Define the Self." In *New Approaches to Music and Minorities*, Anna Czekanowska and Ursula Hemetek (Eds), London: Cambridge Scholars Press (forthcoming).

#### **Conference Presentations:**

- "Subcultural Aesthetics and Lesbian Experience in a US Folk Music Scene." Lesbian Lives Conference XI: Lesbian Lives, Studies, and Activism Since *The Lesbian Postmodern*, Dublin, Ireland, February 2004.

**Jeff Janeczko**

**Conference Presentations:**

- “UCLA Tabla: A Cultural Analysis.” Presented at the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter. Also served as chair of the panel entitled “Exploring Cross-cultural Pedagogy and Musical Participation,” February 2004.

**Birgitta Johnson**

**Conference Presentations:**

- “Young Soul Apostles: Stretching the Boundaries of R&B and the Music Industry.” Center for the Interdisciplinary Study of Popular Music Conference, Santa Barbara, California, January 31, 2004.
- “Themes in African Church Music Scholarship during the 1950s-1960s.” Presented at the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter, UCLA, February 2004.

**Eleanor Lipat**

**Conference Presentations:**

- “Bitter Fruit, Sweet Aftertaste: Community Theater and Social Outreach in Thailand and the Philippines,” Annual Meeting of the American Studies Association, University of Minnesota: Twin Cities, November 2004.
- “The River of Kings: Ideology and History, Metaphor and Modernity in a Thai Royal Musical.” Presented at the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter, UCLA, February 2004.

**Lu Hsin-chun**

**Publications:**

- “Burmese Ensemble Instrumentation: History, Musical Texture, and Musical Effect.” *Journal of Chinese Ritual, Theatre and Folklore: Musical Instruments, Material Culture, and Meaning, Proceedings*, 2004.

**Claire Martin**

**Publications:**

- “Traditional Badaga Music.” Co-authored with K. Lakshmanan. In *The Encyclopedia of the Nilgiris, South India*, edited by Paul Hockings. Berlin: Mouton de Gruyter (forthcoming).

### **Kevin Miller**

#### **Publications:**

- “Hindus.” In *Encyclopedia of American Folklife*, Simon Bronner (Ed), Armonk, N.Y.: M.E. Sharpe (forthcoming).
- “Bolly’hood Re-mix.” *Newsletter of the Institute for Studies in American Music* 32(2), Spring, City University of New York, Brooklyn.

#### **Conference Presentations:**

- “Bolly’hood Re-mix: The Cross-cultural Potential of the ‘Bollywood’ Trend in Mainstream Hip Hop for South Asian- and African-Americans.” Presented at “Engaging with Uncertainties: Global and Local Action,” the Annual Meeting of the Association for Asian American Studies, Boston, March 25 – 28, 2004.
- “The Home and the World: Conducting a Local Musical Ethnography on a Translocal South Asian Music.” Presented at the British Forum for Ethnomusicology annual conference, Aberdeen, Scotland, April 15 – 18, 2004.
- “*Desi* Sounds and Festival Grounds: Transnational Identity and Musical Syncretism at a South Asian-American Festival.” Presented at the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter, UCLA, February 2004.

### **Melissa Morales**

#### **Conference Presentations:**

- “One Hundred Years of Utopia: The Narrativity of the Colombian Tiple.” Presented at the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter, UCLA, February 2004.

### **Gee Rabe**

#### **Conference Presentations:**

- “Politics, Economics, and Religion in *Ska*: The Formation of Jamaican Identity,” UCLA Bunche Center for African American Studies, Circle of Thought Lecture Series, 2004.

### **Megan Rancier**

*“For two months this summer I was in Almaty, Kazakhstan studying Kazakh language through the American Councils Eurasian Regional Language Program. I received a summer FLAS from the UCLA Center for European and Eurasian Studies, as well as a QGE from the ethno department for my studies. Also, in July I was notified that I received a Fulbright IIE award for ten months of research in Kazakhstan this year. I’ll be abroad from October through August, focusing on music and Kazakh national identity in post-Soviet Kazakhstan. I also plan to continue studying Kazakh language as well as learning to play the dombra!”*

### **Angela Rodel**

#### **Publications:**

- “Extreme Noise Terror: Punk Rock and the Aesthetics of Badness.” In *Bad Music*, edited by Maiken Derno and Chris Washburne. London: Routledge (forthcoming).

### **Lauryn Salazar**

#### **Conference Presentations:**

- “Mariachi, Mujeres, Machismo.” Presentation at the Latina Leadership Network Conference, Cuesta College, San Luis Obispo, March 13, 2004.

### **Charles Sharp**

#### **Conference Presentations:**

- “Writing Cantonese Opera in Los Angeles: The Representation of Chinese American Communities.” Paper presented at the 37<sup>th</sup> World Conference of the International Council for Traditional Music, Fuzhou and Quanzhou, China. January 2004.

### **Robin Shields**

#### **Conference Presentations:**

- “The Relation of Timbre to Dissonance and Spectral Fusion.” Proceedings of the Eighth International Conference on Music Perception and Cognition, Evanston, Illinois, 2004.

### **Mary Talusan**

#### **Conference Presentations:**

- “Traversing Boundaries: Magindanaon Music and Philippine Nationalism.” 7th International Philippine Studies Conference (ICOPHIL), Leiden, The Netherlands, June 16-19, 2004.

### **Laith Ulaby**

*“As for the summer/fall I am in Buenos Aires, Argentina studying Spanish and doing some preliminary (very preliminary!!) research on the Arab diaspora here. Following that I will be in Qatar, Bahrain and Kuwait on a Fulbright, doing research on the music of the pearl diving communities there.”*

#### **Conference Presentations:**

- “The Iron Sheikh: Palestinian-American Hip-hop and Cultural Re-appropriation.” Presented at the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter, UCLA, February 2004.

## Jesse Wheeler

### Conference Presentations:

- “Em busca de uma narrativa alternativa de brasilidade: rock brasileiro.” V Conference of IASPM-LA, Rio de Janeiro, Brazil, June 21-25, 2004.
- “*Rock brasileiro: Towards an Alternative Narrative of brasilidade.*” April 16, 2004, UCLA Spanish and Portuguese Graduate Student Conference, Los Angeles, California.
- “*Rock brasileiro: Towards an Alternative Narrative of brasilidade.*” XXVII Simpósio/Symposium on Portuguese Traditions, Los Angeles, California, April 18, 2004.

### 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 Salsbury. (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* (forthcoming).

## Christina Zanfagna

### Conference Presentations:

- “Soul Train, Unchained: Locating the ‘Spirit’ in Hip-Hop.” Presented at the 38<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Southern California Chapter. February 2004.

## New Graduate Students in the Department of Ethnomusicology



*New Graduate Student Catherine Appert*

**Catherine Appert** comes from New Jersey, where she grew up and where she recently completed her Bachelor of Music degree in piano performance at Rutgers University. She is interested in conducting research into the hip-hop community in Los Angeles. She is part of the music of Ghana ensemble.

*“I am currently interested in rap/hiphop and gender issues, and I am also thinking about looking into latin hiphop.”*



*New Graduate Student Yong Ha Jeong and Continuing Graduate Student Lesa Terry*

**Yong Ha Jeong** was born in Seoul, Korea, in 1982 and has lived in Koreatown, Los Angeles since the age of five.



*New Graduate Student Elizabeth Macy*

**Elizabeth Macy** completed her Masters degree in Ethnomusicology at University of California Riverside in June 2005, with a thesis entitled “Current Trends in Balinese Music: Commodified Culture and the Influence of Westernization.” She hails from Minnesota and holds a Bachelors degree from Colorado College in music with an emphasis in ethnomusicology. Her research interests include the effects of tourism upon music, issues of gender and representation, popular music, and Balinese music.

*“In my time off between degrees, I spent several years waiting tables and managing a small restaurant. I also worked for IFUC (the Institute For Unpopular Culture) in San Francisco. I’m classically trained on the piano.”*



*New Graduate Student Lara Rann*

**Lara D. Rann** is a 2002 graduate of Davidson College (Anthropology major/Music minor) and is a native of Charlotte, North Carolina. She enjoys singing, writing, acting, and dancing. She plans to study hip hop and the music industry, and their effect on youth identity construction in North America.

*“I play the piano and I sing. I graduated from Davidson College in 2002 and I have studied in Mexico, Austria, Spain, and Ghana. I am in the Music and Dance of Ghana ensemble and I am interested in hip hop and the music industry. I love acting, dancing, and writing!”*

**Regina Sewell** comes from Cincinnati, Ohio and is a graduate of Ohio University in Athens, Ohio. She enjoys music, being with family and friends, and traveling. After completion of her PhD in Ethnomusicology, Regina hopes to teach on the college level and to further explore her interest in Afro-Brazilian and Caribbean music and dance.

*“I haven't done any field research yet but I have been to the Nassau and Freeport Bahamas, St. Thomas, St. Lucia, Curacao and Aruba and have started thinking about Caribbean and Afro-Brazilian music. Currently I am in the Music and Dance of Ghana ensemble.”*



*Graduate Student Beto Gonzales, New Graduate Student Regina Sewell, Graduate Student Christina Zanfagna, New Undergraduate Student Aurelia Shrenker, and New Graduate Student Brigita Sebald*

**Brigita Sebald** is from Seattle and plays the bassoon. She previously attended the University of Maryland (M.A. in Ethnomusicology), the Peabody Conservatory (M.M. Bassoon Performance), and Pacific Lutheran University (B.M. Music Performance).

*“I have done research on Sacred Harp in the Washington, DC area, Maryland, Virginia, Pennsylvania, Georgia, and Alabama. I am interested in popular music and globalization, music and mass media (particularly radio), and Sacred Harp and American folk music. I am playing in the Balinese gamelan ensemble.”*

## New Undergraduate Students in the Department of Ethnomusicology



*Entering Ethnomusicology Undergraduate Class, Fall 2005:*

*Front row, seated (left to right): Emily Mukai, Peter Hargreaves, Sandra Booker*

*Second row, seated (left to right): Aurelia Shrenker, Dora Quinonez, Misako Ihara, James M. Joshua, Alejandro Leda, Janet Triyarn, Andrew Baltazar, Katharina Day, Thomas Stanton*

*Back row, standing (left to right): Stephanie Na, Alexandra Isley, Maya Lohith, Jessica Freedman, William Thompson, Philip Lewis, Peter Park, Joel Woolf, Alexander Genco, Ryan York.*

*Entering students not pictured: Max Bonick, Fabienne Charbonnet, Ryan Dennis, Gerald Espinosa, Juan Herrera, Holly Hunter, Torrie Jones, Jacob Kaye, Curstafa McCullom, Roberto Padilla Jr., Jacob Roesch, Tiana Saul, Will Sherman, Christian Thierbach, Alex Tomasino*

## Department News and Publications

### **UCLA Balkan Ensembles Perform at the 33<sup>rd</sup> Annual International Folklore Festival**

*by Brian Hogan, graduate student*

In August 2005 the UCLA Balkan ensembles, directed by Tzvetanka and Ivan Varimezovi, traveled across Bulgaria on a two week tour that culminated in several performances at the 33rd Annual International Folklore Festival in the Bulgarian city of Bourgas. This is the first year that an American performance group has joined the 15 other countries represented in the multi-day festival of traditionally-rooted music and dance performances. As a member of the Bulgarian wedding band here at UCLA, I had the opportunity to be part of this trip.

Landing in the western capital of Sofia in early August, the UCLA Balkan Women's Choir and Bulgarian Wedding Band mounted a tour bus that wove its way across the country to the eastern border on the shore of the Black Sea. As we traveled across the Bulgarian countryside, the somewhat dilapidated apartment complexes of the city which stand as reminders of the not-so-distant communist past, gave way to rolling hills, green mountains, and beautiful rural towns veiled in the moist air of Bulgaria's wet summer.

While almost every stop on the tour was chock full of vibrantly meaningful experiences, a few stand out as especially memorable in my mind. After the entire group arrived in Bulgaria, the Varimezovs held a welcoming party at their house outside of Sofia. The gathering began with a feast of Bulgarian cuisine, which we would soon discover was fuel for an astonishing musical performance featuring some of the best known folk musicians in Bulgaria. Ivan and Tzvetanka Varimezovi were joined by several of their old friends and fellow musicians, including the world-renowned *kaval* player, Theodosii Spassov. The performances culminated in series of improvisatory musical exchanges between Theodosii Spassov and Tzvetanka Varimezov, in which both performers had the chance to show off their impressive musicality, delving into jazz and popular music genres to ornament their phrases.

Nearly two weeks later, after performing for an audience of 5,000 at the main stage of the International Folklore Festival, we traveled to the town of Malko Tarnavo. There, in a town square surrounded with old world architecture and in a performance center that housed local oil paintings and sculptures, the ensembles played late into the night. As we played, more and more of the local residents came out to hear the beautifully layered harmonies of the choir, and join hands in the traditional dances that accompany wedding music. In expressing appreciation of these performances, one of the senior members of the town informed Professor Timothy Rice that "tonight, the townspeople have forgotten that they are poor."

While this was the first time the UCLA Balkan ensembles have toured internationally, it will hopefully not be the last, as they have received an invitation to return to perform at the festival again in the summer of 2006. For more information on Bulgarian music, check out Timothy Rice's outstanding ethnography, *Music in Bulgaria: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2004.

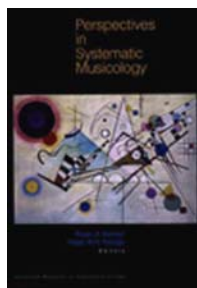


*The closing ceremonies at the International Folk Festival main stage, in which each of the 15 countries groups danced together to traditional Bulgaria music.*



*The entire group (wedding band and choir) in front of Ivan and Tzvetanka's old music school.*

## Selected Reports in Ethnomusicology Volume XII: *Perspectives in Systematic Musicology*



Volume 12 of Selected Reports in Ethnomusicology: *Perspectives in Systematic Musicology* was published by UCLA Ethnomusicology Publications this past August. This special issue of Selected Reports in Ethnomusicology, edited by faculty members Roger W.H. Savage and Roger A. Kendall, features thirteen articles representing empirical and philosophical approaches to music's cognitive, political and aesthetic significance. The introduction, "Systematic Musicology Past and Present," provides an informative overview that locates the study of systematic musicology at UCLA within a rich tradition of interdisciplinary research. The articles in this volume address such diverse topics as music and film, tuning systems, notation, aesthetics and politics, and critical musicology. These articles exemplify the pluralistic perspectives of a field whose empirical arm intersects cognitive psychology, psychoacoustics, acoustics, and experimental semiotics, and whose philosophical arm intersects hermeneutics, phenomenology and critical social theory. By contributing to a deeper understanding of music's importance as a creative human endeavor, these perspectives bring into focus questions of music's meaningfulness and communicability. (*excerpted from the volume back cover*)

### **Pacific Review of Ethnomusicology**

*by Melissa Morales, graduate student*

*Pacific Review of Ethnomusicology*, a peer-reviewed scholarly journal published by the graduate students in the Department of Ethnomusicology at UCLA, is entering an exciting new phase in its 21-year history with the transition into online publishing. The first electronic issue of *Pacific Review*, Volume 11, will be launched in early December 2005. Readers will be able to access current and all past volumes of the Pacific Review Online free of charge.

In addition to the current articles and reviews, the website will include several new features. "Sounding Board" will present an essay by a senior scholar dealing with current issues in the field. "Ethnopedia" will consist of brief entries on world music traditions, topics and concepts, geared toward a general readership.

For more information on past issues of PRE, please check <http://www.ethnomusic.ucla.edu/PRE>.

For submission guidelines and all other queries, please contact: [pacificreviewofethnomusicology@yahoo.com](mailto:pacificreviewofethnomusicology@yahoo.com)

## Department Photos



*Graduate Student Aaron Bittel, Professor Timothy Taylor, Undergraduate Student Advisor Al Bradley, and Professor Cheryl Keyes at the Ice Cream Social*



*Graduate Students Ann Lucas, Romy Guzman, and Chuen-Fung Wong*



*Professor Jacqueline Cogdell DjeDje, New Graduate Student Lara Rann, Undergraduate Student Evan Phillips, and Professor Anthony Seeger at the Ice Cream Social*



*New Graduate Student Elizabeth Macy and Continuing Graduate Student Valerie Dickerson at the Ice Cream Social*



*Publications Director Kelly Salloum and New Graduate Student Catherine Appert*

Newsletter Editor: Chloe Coventry, Publications Coordinator

Chloe Coventry, Publications Coordinator  
 Kelly Salloum, Publications Director  
 UCLA Department of Ethnomusicology  
 2539 Schoenberg, Box 951657  
 Los Angeles, CA 90095-1657  
 tel: 310.825.5947 email: [ethnopath@arts.ucla.edu](mailto:ethnopath@arts.ucla.edu)  
 website: <http://www.ethnomusic.ucla.edu>