

Message from the Publications Office

Dear Students, Faculty, Staff and Friends

Welcome back! I hope your holiday was enjoyable and restful, and that your winter quarter has been productive and exciting thus far. The winter 2006 newsletter focuses on the Ethnomusicology Department's many activities of the past four months. A major event of the fall was the Society for Ethnomusicology's 50th anniversary meeting in Atlanta, Georgia. As usual, UCLA had a large presence at SEM and many of our faculty and graduate students were involved as presenters and organizers. Among other things, the events of last quarter that you can read about in this newsletter include:

- Festival of African-American Music and Symposium
- Launch of *Pacific Review of Ethnomusicology* Online Journal
- Inauguration of the Mohindar Brar Sambhi Endowed Chair in Indian Music

This winter 2006 newsletter also includes information about upcoming Ethnomusicology Department events, as well as an update of the ever-expanding list of student awards, accomplishments, and appointments. In addition, many of our current graduate students contributed writings and photos to the newsletter, and I extend my hearty thanks to them for their help. Enjoy!

Chloe Coventry, Publications Coordinator



Graduate Students Abimbola Cole, Valerie Dickerson, Laith Ulaby, Tanya Merchant Henson, and Brigitta Johnson at SEM

The Society for Ethnomusicology 50th Anniversary Meeting

In October, many of our students and faculty represented UCLA at the 50th anniversary meeting of the Society for Ethnomusicology in Atlanta, Georgia, hosted by Emory University. The theme of the conference was ‘SEM at 50’, and paper contributors were encouraged to reflect on the history of SEM as well as goals and directions for the future. As the SEM board commented, this broad topic led to a wide array of papers and topics, which in turn led to an intriguing and diverse conference overall. As Program Committee co-chairs Bruno Nettl and Judith McCulloh stated in their welcome message: “For better or for worse this program represents the state of ethnomusicology in North America, and to a considerable extent throughout the world, as it exists in 2005.”

In addition to giving papers (listed at the end of this article), UCLA student and faculty chaired and sat on panels and were involved in organizing various events. This year's Student Concerns Committee silent auction, organized by UCLA graduate students Jesse Ruskin and Romeo Guzman, raised \$1,278 that will be used to help defray costs of student participation at the next annual meeting. The UCLA Ethnomusicology Publications program had a table at the conference and sold various books, journals, and CDs from its catalogue. And finally, the annual Charles Seeger lecture was delivered by our own Professor Anthony Seeger, whose talk was entitled: “Lost Lineages and Neglected Peers: Ethnomusicologists Outside Academia.”

A First-hand Account: Taking the Ethno-plunge

By Romeo Guzman, Graduate Student

This year's annual meeting of the Society for Ethnomusicology in Atlanta was an especially unforgettable event. It not only offered the usual collegial exchanges of research and opportunities to network, but a feeling of nostalgia and celebration was also in the air. I couldn't help but feel more than a little excited to be participating, to be sharing in the making of history in our field. A vast array of scholars, performers, and fellow students were all there, since it was, after all, the fiftieth anniversary meeting. People were gathering from far beyond the borders of North America to help commemorate the founding of the Society of Ethnomusicology and to look forward to future.

While this meeting was not my first (I'd attended since Miami in 2003), it was my first experience participating in a few new ways. Along with many other second and third year graduate students, I was presenting my own research for the first time at a national meeting of SEM. My own work on Gnawa music of Morocco in the U.S., entitled “Trancing Out: The Music of Hassan Hakmoun,” was part of a paper session on issues of music and healing. Although the audience was small and the session scheduled early in the morning, two well-known authorities on Moroccan music attended my presentation. It proved to be an incredible opportunity to get invaluable feedback and make contact with established researchers in my area of specialization.

Another first for me was the chance to chair a session. Together with Dr. Sonia Tamar Seeman of University of California, Santa Barbara, and the SEM Student Concerns Committee, I organized a forum called “Emergent Issues and New Direction for Ethnomusicological Work”

featuring graduate and recent graduates of ethnomusicology programs. Discussing issues such as interdisciplinarity in the academic job market, the role of advocacy in ethnomusicology, and the ever-changing conditions of fieldwork, students and faculty were able to talk openly about their experiences and contemplate the future of ethnomusicology. For me personally, it was incredibly satisfying to see attendees interact, bringing practical issues to the forefront in a candid way.

From the perspective of a spectator, attending the Saturday evening banquet and the subsequent entertainment proved to be thoroughly enjoyable. Over a Southern-style dinner, I engaged in pleasant conversation with UCLA Ph.D. candidate, Katie Van Buren and several other SEM members whom I'd not met. As the evening continued, several prominent members of the Society presented an amusing set of jokes, skits, and an operetta making light of ethnomusicologists and the history of SEM. However, the spectacle that followed was the most memorable. UCLA Dean of the Arts and Architecture, Christopher Waterman, along with a host of SEM members armed with instruments and cue cards, performed a rousing interpretation of a calypso tune. As with the previous numbers, the song made mention of everyone and everything from Ellis and Merriam to "participant-observation" and "lift-up-over sounding." Most of all, it was great to see the Dean groovin' and shakin'.

As is common with SEM conferences, there are so many things to see, hear, and do, and one must make choices. While I was unable to attend as many presentations and papers as I had planned, the experience of the recent meeting was rich indeed. I had the opportunity to learn a lot, to see old friends and colleagues, and even make some new connections. For anyone who has never been to an SEM meeting and is contemplating it, I enthusiastically say, JUST DO IT!

Faculty Papers Presented at the 50Th Annual Meeting of the Society for Ethnomusicology

Steve Loza

Challenges to the Euroamericentric Ethnomusicological Canon:
Alternatives for Graduate Readings, Theory, and Method

Ali Jihad Racy

Musical Thoughts and Thoughtful Musics: A Self Reflexive Profile

Roger H.W. Savage

"Music for Being": Philosophy, Ethnomusicology, and the Cultural Imaginary

Faculty Member Panel discussants:

Anthony Seeger: Folkways Records: Assessing the Past, Contemplating the Future

Timothy Taylor: Women on the Verge of a Gender Breakdown

Faculty Member Committee Chairs:

Jacqueline Cogdell DjeDje: Studies of African-American Musics
Ali Jihad Racy: Music and Current Issues in the Muslim Middle East
Timothy Rice: New Bulgarian Research on Bulgarian Music

**Graduate Student Papers Presented at the 50th Annual Meeting of
the Society for Ethnomusicology**

Abimbola Cole
Contemporary Uses of the Musical Arts in Botswana's Health Education Initiatives:
The Case of the Radio Serial Drama Makgabaneng
Valerie Dickerson
"Dios es Bueno": Music, Dance, and Expressions of Belief in Cuban Protestant Society
Ben Harbert
Lost Impressions: A Recovery of Early Orientalist Music Literature
Beto Gonzalez
"Samba is not Rumba": Tradition, Innovation and Identity on the Brazilian *Pandeiro*
Romeo Guzman
Trancing Out: Presentation and Perception of the Music of Hassan Hakmoun in
American Club Culture
Tanya Merchant Henson
Performing Nostalgia for an Invented History: Nationalism in Uzbek Musical Institutions
Birgitta Johnson
"Oh, for a Thousand Tongues to Sing": Music Making in Predominantly Black Mega Churches
in Los Angeles, California
Sabrina Rodriguez
Gamelan Jejog: Issues of Representation and Identity in Jembrana, West Bali
Lauryn Salazar
The American Academic Mariachi Movement
Kathleen Noss Van Buren
"Get Ready for a Message!" Music and HIV/AIDS in Nairobi, Kenya
Chuen-Fung Wong
"Our Ethnic Music:" Musical Construction and Ethnic Identity Among the
Central Asian Turks in Northwest China
Janet Yau
Studying a Non-Performative Musical Activity: The Personalization of Cell Phone
Ringtone as an Index of Identity in Hong Kong
Christina Zanfagna
Sampling and Politics: Hip Hop's Struggle on the Ground and in the Sound

Photographs from SEM



Professor Steve Loza with Graduate Student Lauryn Salazar



Graduate Student (and A.V. whiz) Brian Hogan with Professor Anthony Seeger and Professor Marina Roseman



Graduate Students Brigitta Johnson and Kathleen Noss Van Buren



Graduate Students Abimbola Cole, Lara Rann and Brigita Sebald

African-American Music Symposium Festival of African-American Music

Concert and Symposium Report: Music of African-Americans

By Lesa Terry, Graduate Student

The power and influence of African American music has long been appreciated by audiences the world over. At the core of this expression is a culture, “half despised and persistently mistaken and misunderstood” (Du Bois 1903:265) whose strength and beauty is found in its ingenuity. The magnificence of the African American spirit, rich in creativity and artistic design, was celebrated during the UCLA Festival of African American Music, October 24-November 4, 2005. The festival and the symposium explored the enormous contributions African Americans have made to America’s cultural tradition. As powerfully expressed by LeRoi Jones, “It seems to me that if the Negro represents, or is symbolic of, something in and about the nature of American culture, this certainly should be revealed by his characteristic music” (Jones 1963:ix).

As an audience member and participant in the festival, I experienced an overwhelming feeling of pride and joy. To experience an entire festival dedicated to the music of African Americans supports a belief in the invincibility of the human spirit as it survives through adversity. It is this point that makes African American music unique. Without this struggle there would be no field holler or sorrow song, no blues, no ragtime or stride, no swing, bebop, cool, fusion, no boogie woogie, rhythm and blues, rock and roll, funk, soul, or hip hop and beyond. My own knowledge of this tradition was deepened through the experience of listening, watching, and reacting to the music and commentary presented at the festival, at times stirring so deep within my soul that the only appropriate response was to weep.

One of the most memorable experiences of the festival was the *Billie and Me* concert presented on October 28, 2005, at Royce Hall. A sold-out crowd assembled for approximately two hours to reflect on the life, artistry, style, and sound of legendary jazz singer, Billie Holiday. “A charismatic star riding high on fame in the thirties... to the embittered, toughened woman at the end of her career” (Dahl 1984:136), Billie Holiday represented a symbol of uncompromising individuality. Her gifts are found in an ability to “communicate so intimately and intensely” (Dahl 1984:137) in a manner that no other singer had previously accomplished. She achieved this in part through her raspy, edgy, and bittersweet vocal quality, a tone that moved past what might normally be perceived as ‘beautiful’ to an expressiveness uniquely her own. Billie Holiday was not trying to sound like other singers of her time, but rather to phrase like a horn, and stated “I don’t think I’m singing ... I feel like I’m playing a horn ... what comes out is what I feel” (Dahl 1984:137). As an artist who exemplifies an understanding of African-derived sound culture as a musical practice that exists for the purpose of performance and is not generated from a formal, written format, Billie Holiday’s music incorporates all the techniques housed within African-centered culture. Elements of call and response found in her ability to trade fours with a saxophone or trumpet, her use of improvisation, as well as her stretching and reshaping of a musical phrase, all stem from cultural practices found in African American music. These characteristics were highlighted throughout the *Billie and Me* concert, in most cases a truly exquisite experience.

The featured women of this performance were vocalists Diane Reeves, Rokia Traore, Niki Haris, and Joan Osborne; narration by the singer Nancy Wilson; and musical director and drummer Terri Lyne Carrington. There were also noteworthy contributions from Mitchel

Forman on keys (piano) and samples, James Genus on bass, Munyungo Jackson on percussion, Rob Smith on trumpet, Paul Bollenback on guitar, and Tineke Postma on saxophone. The various singers presented interpretations of Billie Holiday's music that remained true to each of their own individual styles. Niki Haris captivated the audience with her commanding stage presence and unique vocalization. Haris' extremely dramatic style was reminiscent of the style of musical theater or stage shows as she 'worked' the entire length of the stage. In contrast, Diane Reeves presented a rendering of a Billie Holiday classic more informed by a tradition of pure jazz technique than theatrical showmanship. Reeves planted herself center stage, like a well-rooted tree, strong, bold, and unshakable. Her enormous depth of tone and nuanced vocal colors filled every corner of Royce Hall and exemplified the jazz vocal legacy—a legacy rich in technical skill as well as creativity and innovation. Like Niki Haris, Diane Reeves drew on stylistic devices found in African-derived music, including improvisation, call and response, melismas, bending notes, as well as imitation of the various sound sources found in the ensemble.

The musical highpoint of the concert came in the second half when Reeves and Traore sang together. The synergy between the two artists grabbed our hearts and sensibilities in a manner that connects to the same ideology found in the music of Billie Holiday: an originality that comes from the ability to be fearless in difference (Dahl 1984:139). Accordingly, each singer superimposed her own interpretation on the polyphonic textures of the pieces, utilizing melodic ornamentation including slides, bends, slurs, as well as attacks and accented notes.

One of the most powerful aspects of this concert was Nancy Wilson's narration and the visual stimulation provided by her use of historic slides. The slide show covered the full spectrum of Billie Holiday's life, from her early beginnings through her mid-life. Included were images of a happy, joyous Billie as well as the reflective and melancholy photos so closely associated with her image as an artist and woman. Nancy Wilson's speaking quality often sounded sung instead of spoken, and stayed true to the interpretive nature of African American verbal culture as she punctuated portions of the text she deemed important or noteworthy. Any feeling of disappointment felt by the audience over Nancy Wilson performing as narrator rather than as vocalist quickly dissolved, as Wilson proved that her unique ability to "tell the story" is as potent in words as it is in song.

Important contributions were also made by drummer and musical director Terri Lyne Carrington and saxophonist Tineke Postma. Both women held their own when it came to commanding attention and praise alongside the super-divas of song. The women on stage all expressed an inspirational sentiment: championing the cause of "being yourself." As stated in the liner notes for this concert, *Billie and Me* makes the case for Holiday as a spokesperson for womankind and celebrates the legacy of a woman "who lived the life she chose, in a style she invented, with a voice like no other."

The same sentiment of "sisterhood" was expressed by other notable African American women during the symposium portion of the Festival of African American Music. In the symposium panel presented on Friday morning, October 28, 2005, Dr. Cheryl Keyes presented a brief discussion of the origins of hip-hop, making connections through this genre's history between Africa and Los Angeles. Dr. Keyes underlined the multi-faceted elements that created hip-hop. From the church came the orator or "preaching" style, directly connecting to griot traditions found in West Africa. Another technique found in hip-hop is "calling out" which expresses an explicit way of getting a point across. All of these elements mix with "a little blues" to make a genre we identify as hip-hop (Keyes 2005: lecture notes). Dr. Keyes also

participated in two other sessions as well as the opening concert of the festival, entitled Beyond Category, in which she briefly explained and demonstrated the power, influence and significance of the music of New Orleans.

Another compelling contribution came from Clora Bryant, a trumpeter extraordinaire whose affiliation with Dizzy Gillespie, The International Sweethearts of Rhythm, The Sepia Tones, and Los Angeles' Central Avenue scene brought a wealth of knowledge and history on West Coast jazz and women in jazz. To an audience of an enthusiastic few, Clora Bryant began an oral history which few are still alive to recall. Sherrie Tucker, contributing writer for the *Pacific Review of Ethnomusicology*, describes Clora Bryant as a central figure in the Los Angeles area, especially through her affiliations with such noted all-female groups as The Four Vees, The Darlings of Rhythm, and The Queens of Swing. These ensembles frequented Central Avenue clubs such as the Downbeat, the Last Word, and the Alabama (Tucker 1996:17). Clora is considered to be an important figure in the musical, historic development of Los Angeles. Two film clips were shown that displayed not only her exceptional talent as a trumpet player but her unduly delayed "star status" which has just recently gained momentum. Perhaps the most touching aspect of Clora Bryant's presentation was in the manner she told her story. She made us feel her difficult history, her pain and struggle to overcome adversity, and gave each audience member and panelist a sense of his or her own place in that history. Medusa, a member of the panel and young avant-garde rap artist on the underground scene in Los Angeles was visibly emotionally moved while listening to the accounts of Bryant's life. She hugged Clora as she began her discussion, stating her joy in being connected to such a rich cultural tradition.

That hug for me symbolized a connection between past and present, culture to culture; old to young that was also was apparent between Diane Reeves and Rokia Traore during their *Billie and Me* performance. All of the women who performed and spoke represent a tradition of musical and artistic perseverance that finds its parallel with the political and social experiences of African Americans throughout their history. The richness and diversity displayed in the Festival of African American Music is representative of a broad spectrum of musical influence that cannot be contained within a limited view of American music. We are a nation and a city (Los Angeles) that should celebrate cultural diversity by honoring, on a regular basis, the contributions of a people who assisted in the development and continuance of an American cultural tradition. After all, African American music is America's social history, emotional history, and music history.

Dahl, Linda. 1984. *Stormy Weather: The Music and Lives of a Century of Jazzwomen*. New York: Limelight.

DuBois, W.E.B. 1906. *The Souls of Black Folk*. New York: Penguin Books.

DjeDje, Jacqueline Cogdell. 2005. "Los Angeles Musicians." Lecture notes. University of California, Los Angeles. 20 October.

Jones, LeRoi. 1963. *Blues People: The Negro Experience in White America and the Music That Developed From It*. New York: William Morrow Books.

Tucker, Sherrie. 1996-97. "West Coast Women: A Jazz Genealogy." *Pacific Review of Ethnomusicology* 8, no. 1 (Winter): 5-20.



*Professors Jacqueline Cogdell DjeDje(UCLA) and Eddie S. Meadows (San Diego State University) at the Symposium of African American Music
Photo courtesy of Guthrie Ramsey*



Professors Kenneth Burrell(UCLA) and Guthrie Ramsey at the Symposium of African-American music. Photo courtesy of Guthrie Ramsey

Music To Our Ears: The *Pacific Review of Ethnomusicology* Goes Digital

By Melissa Morales, Graduate Student and Editor-in-Chief

For several decades, the University of California, Los Angeles, has been the only U.S. university with an autonomous academic department of ethnomusicology. To date, it is also the only ethnomusicology program in the United States with an in-house refereed academic journal edited and managed by graduate students, the *Pacific Review of Ethnomusicology* (PRE). Founded in 1984, PRE provides a forum for academic articles by emerging scholars in ethnomusicology and related disciplines at UCLA and elsewhere.

Throughout its first two decades of existence, PRE faithfully discharged its duty to publish outstanding scholarship with an emphasis on graduate student work, even as it underwent many changes—some clearly auspicious, others less so. A string of technical improvements began in 1986, when desktop computers and laser printers became available production tools for Volume 3. The following year, Volume 4 said goodbye to the days of handwritten musical transcription. Ten years later, the economics of technology (and the vision of the editors), made the journal more typographically sophisticated, and its contents yet richer, with the addition of a CD recording of musical examples. These improvements, and the sustained quality of the articles secured PRE a wide readership and the ability to operate autonomously.

Soon thereafter, the *Pacific Review* became an independent publication of the Ethnomusicology Graduate Students Organization (EGSO), no longer under jurisdiction of UCLA Ethnomusicology Publications. The advantages of this structural change proved highly contingent, for the journal fell into a three-year hiatus following the leave of the last editors. Nevertheless, by Fall 2004, a strong desire to encounter and apprehend the *Pacific Review's* great legacy of scholarship began to percolate among current graduate students. This interest in the past soon turned into a look towards the future: encouraged by Dr. Timothy Rice, and numerous queries from former subscribers the world over, a new group of aspiring editors spent the following 12 months engineering the move of PRE from virtual absence to cyberspace. Our collective efforts proved fruitful.

Last December, PRE celebrated its coming of age with the launching of Volume 11 (Winter 2006), its first online issue. The content of Volume 11 includes articles and reviews by graduate students, and an opinion essay by Dr. Jacqueline Cogdell DjeDje. Additionally, PRE's new website offers an archive section, where users may access and download past volumes free of charge. The editorial board's motivations for "going digital" were many: the need for a more efficient production process; numerous requests from individuals and institutions in the U.S. and abroad for out-of-print volumes; a desire to enrich the journal's contents with multimedia; as well as the potential of wider distribution and accessibility through online publishing. Thus, we see the Internet as a worldwide forum for a more engaging and inclusive ethnomusicology of the 21st century. However, as with any humanistic enterprise, the growth and sustainability of the *Pacific Review* in its new incarnation hinges heavily on participation and collaboration. Finally, on behalf of the editorial board, I would like to extend our sincerest thanks to all those who have made the resurgence of the journal possible: Dr. Timothy Rice, Kelly Salloum, Dr. Anthony Seeger, our faculty advisors, Dr. Jacqueline Cogdell DjeDje and Dr. Ali Jihad Racy, for their encouragement and guidance throughout the process; the members of our Advisory Board; the individuals who served as anonymous referees; our contributors; readers and former subscribers for their sustained interest in PRE; the Ethnomusicology Graduate Students Organization, and the UCLA Graduate Student Association Publications Division, whose financial support has been absolutely critical.

For more information about the *Pacific Review of Ethnomusicology*, visit <http://www.ethnomusic.ucla.edu/PRE/journal> or email: pacificreviewofethnomusicology@yahoo.com



Dean of the School of the Arts and Architecture Christopher Waterman and Professor of Musicology Robert Walser at the Pacific Review of Ethnomusicology launch reception



Professor Anthony Seeger, Tamara Levitz, and Kariann Goldschmitt at the Pacific Review of Ethnomusicology launch reception

Mohindar Brar Sambhi Endowed Chair

On October 4, 2005, the UCLA Department of Ethnomusicology and The Music Circle presented Shujaat Khan, sitar, and Abhiman Kaushal, tabla, in a concert of Indian music in Schoenberg Hall. The event inaugurated the Mohindar Brar Sambhi Endowed Chair in Indian Music at UCLA and was co-sponsored by the UCLA School of the Arts and Architecture and the UCLA Center for India and South Asia.



Shujaat Khan

The Department of Ethnomusicology at UCLA has received a pledge of \$1 million from Dr. Mohindar Sambhi to establish the Mohindar Brar Sambhi

Endowed Chair in Indian Music, named in honor of his late wife. This is the largest-ever private gift for Indian music study to a university. The endowed chair will support the teaching and research activities of a distinguished faculty member by underwriting graduate students and postdoctoral fellows, staff and services, and special projects, and will ensure that the study of Indian music will continue at UCLA.

“We are extremely grateful to Dr. Sambhi for his confidence in our program and in our goal to attract the best performers and scholars of Indian classical music to UCLA,” said professor Jacqueline Cogdell DjeDje, Chair of the Department of Ethnomusicology.

Italian Oral History Institute Archive Deposit

On October 19, 2005, the UCLA Ethnomusicology Archive hosted a reception in the Schoenberg Courtyard to inaugurate a new Italian LP collection, donated by Luisa Del Guidice and Edward Tuttle of the Italian Oral History Institute. The IOHI, a non-profit organization which conducts community-based research and public education and has produced multimedia festivals, conferences, and a variety of public programs, made the deposit as part of their multimedia festival, “Italian Los Angeles: Celebrating Italian Life, Local History, and the Arts in Southern California”.

The deposit, part of a conference entitled “Speaking Memory: Oral History, Oral Culture and Italians in America,” was of two collections. The first, which consists of unique oral histories and music, was collected by the Institute Italian Oral History Institute. The second, The Del Giudice – Tuttle Italian Traditional Music Collection, consists of commercial LPs of Italian folk music.

The UCLA Ethnomusicology Archive. The IOHI deposit, which is currently being processed and catalogued by region, joins an extensive collection of Italian music in the archive, contributes the first Italian-American oral histories to the UCLA archive

collection. The donors, Luisa Del Guidice and Edward Tuttle are both affiliated with the Italian Department at UCLA.

Dr. Simha Arom Lecture

On October 13, 2005, Dr. Simha Arom, Emeritus Director of Research at the French National Center for Scientific Research (CNRS), gave a lecture at UCLA, entitled "Description and modelization of traditional music: the dialectic between indigenous nomenclature and structural analysis." Professor Arom is a distinguished scholar and specialist on the music and cultures of sub-Saharan Africa, and is widely known for his series of recordings of the music of the Akpa people of Central Africa. Mr. Arom's landmark book *African Polyphony and Polyrhythm*, published in 1986, is a classic in the field of musical ethnography.

The theoretical work of Dr. Simha Arom bears particularly on the relation between meter and rhythm, and on methods of modelization of orally transmitted music. He has developed original methods which make it possible to understand the complex mechanisms of vocal and instrumental polyphonic music. His recent work on African and Indonesian musical scales applies innovative investigative techniques, in particular interactive methods using both traditional instruments and synthesizers, thus opening up a field of research at the crossroads of musicology and the developing discipline of cognitive psychology.

Dr. Arom's lecture at UCLA concerned the analysis and modelization of the *ango* repertoire, comprising fifteen pieces for the Banda-Linda horn ensembles in the Central African Republic.

The International Council for Traditional Music Moves to Australia

By Publications Director Kelly Salloum

For the past four and a half years, the UCLA Department of Ethnomusicology has hosted the Secretariat office of the International Council for Traditional Music (ICTM). After 20 years in New York, at Columbia University, the ICTM moved to UCLA with Krister Malm as President, Anthony Seeger in the position of Secretary General, and Kelly Salloum as the Membership and Publications Coordinator. UCLA has been a highly successful location for the ICTM and the organization has greatly benefited from the infrastructure and support the university offered during the Council's tenure in Los Angeles. As of March 2006, the ICTM office at UCLA will close and the new Secretariat office and staff in Canberra, Australia will take the reins.

The new location at the Australian National University will be headed by Stephen Wild in the role of Secretary General, and Lee Anne Proberts as the Executive Assistant. New contact information is available on the ICTM website at:

<http://www.ethnomusic.ucla.edu/ICTM>.

The ICTM was formed in 1949 and is a non-governmental organization (NGO) in formal consultative relations with UNESCO. The objective of the International Council for Traditional Music is to assist in the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries. They fulfill this mission by holding conferences, producing the *Yearbook for Traditional Music* (a journal of scholarly articles and reviews), facilitating study groups, colloquiums and the exchange of information among music scholars. In addition, they are frequently called upon to act as consultants on various projects for UNESCO.

Members of the ICTM have access to a large international body of researchers and scholars, receive the scholarly publications, and are eligible to participate in study groups and to attend the ICTM conferences at a reduced price. Also, ICTM members have access to the searchable online directory of members, which aids in locating other scholars with specific research interests.

Young scholars often first encounter the ICTM by way of the ICTM World Conferences, which are held in different international locations every two years. In a speech given at the most recent World Conference in Sheffield, U.K., Anthony Seeger recounted the story of how he first became associated with the ICTM.

“In 1983 the ICTM held a World Conference in New York City. I was curious about the organization, so I joined in order to attend the conference. I intended to drop my membership after one year, because I was young, earning a Brazilian salary teaching in Brazil, and was already a member of five other professional associations. But the membership coordinator of the ICTM, Nertus Christensen, was so insistent in her reminders to me that I finally relented and paid my dues each year. Soon afterward I was invited to serve as book review editor for the *Yearbook*, which I did for several years. I was invited to serve on the Executive Board, which I accepted even though it was expensive to attend an overseas meeting every year for the Council. I was later nominated to serve as the first President of the ICTM following many years of Erich Stockman’s able leadership, and I was elected President. I voted for Krister Malm for President, but I was elected by a small margin. I served only one term as President, because I believed it important to begin to rotate the responsibilities of the Council, rather than occupy a position for a long time. In 1999, Krister became President and in 2001, I agreed to serve as Secretary General for a four or five year term, and this term will end in early 2006.

Why tell you this? Many of you younger members may have joined the ICTM only in order to attend this conference. So did I. I hope you will keep paying your

dues and contribute to the activities of the Council for many years to come—you won't HAVE to serve as an editor, board member, president, and secretary general, though it could happen.

There is no other organization equivalent to the ICTM—no other organization encourages the study of all forms of music and dance, in every part of the world. Some international organizations address a genre—like the International Association for the Study of Popular Music—or dance alone. Some excellent regional organizations address the interests of a given region—like the European Seminar for Ethnomusicology. Some excellent organizations have an international membership or subscribers, like the Society for Ethnomusicology or the World of Music. The ICTM spends a great deal of time, effort, and ultimately budget on encouraging the establishment of liaison officers, regional and national committees, on supporting the study of really significant topics—like the themes of this conference—on a very broad scope. You at this conference possess a diversity of experience, training, and perspectives unmatched in other organizations. Membership in the ICTM is more than a subscription or a conference; it is the support of a vision of an integrated, world-wide, study of music and movement that includes the voices and opinions of scholars and tradition bearers everywhere.”

Upcoming and Ongoing Events in the Ethnomusicology Department

- **Henry Butler**, the 2006 Regent's Lecturer in the Department of Ethnomusicology, and a renowned blues and jazz pianist from New Orleans, will present a public lecture (co-sponsored by the Department of Ethnomusicology) at the Fowler Museum on Tuesday, February 28 at 5 PM, entitled “Spices in Your Gumbo: the Uniqueness of New Orleans Music.” This lecture and demonstration will explore the ebb 'n' flow of New Orleans music, its impact upon other musical styles, and the future of the city's musical culture in the wake of the storm. In addition, Mr. Butler will be featured in a concert in Jan Popper Theater on Friday, March 3 at 7 PM. Mr. Butler is New Orleans' musical pride and joy. A five-time W.C. Handy "Best Blues Instrumentalist - Piano" award nominee, his unique piano style is a rich amalgam of jazz, Caribbean, classical, pop, R&B and blues influences, exemplary of the eclecticism of his New Orleans birthplace. Additionally, Butler has taught music workshops throughout the country and initiated a number of different educational projects, including a residential jazz camp at Missouri State School for the Blind and a program for blind and visually impaired students at the University of New Orleans. Mr. Butler's residence is part of a collaboration between the UCLA World Arts and Cultures Department, the Fowler Museum, the J. Paul Getty Museum, and the Ethnomusicology Archive that includes symposia, performances, and film screenings which will explore the

world of Carnival. For more information on this month-long festival, go to www.fowler.ucla.edu

- **Henry Stobart**, an Andean specialist and senior lecturer in ethnomusicology at the University of London, will present a lecture in the Ethnomusicology Archive at 5 PM on Friday, February 24, entitled "From the liver of the llama: music, hot peppers and anatomies of emotion in the Bolivian Andes."

Graduate Student News

Sathya Burchman,

"During my second year of field work in Surinam, I've been hired as visiting lecturer in ethnomusicology at Instituut voor de Opleiding van Leraren (Teachers Training College) in Anton de Kom Universiteit van Suriname (Anton de Kom University in Suriname), where I'm teaching classes on Caribbean music and research methods. I also produced a CD of traditional Suriname Creole Winti music for the group Sabi Diri."

Martin Daughtry

"I'm completing a dissertation, tentatively titled 'Exiles from Atlantis: Russian Guitar Poets Crossing the Soviet/Post-Soviet Divide.' This dissertation is supported by a UCLA dissertation year fellowship and the Social Science Research Council's Eurasia Program Dissertation Write-Up Fellowship. Fieldwork for the dissertation, completed in January 2005, was supported by a Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship. This fall I'm teaching a graduate seminar entitled 'The Seminar in Music Research' at the University of Maryland, College Park. (The terms of my grants allow me to work 25% time on other projects in the fall.) I am co-editing, with Jonathan Ritter (Asst. Prof, UC Riverside), a volume of essays entitled Music in the Post-9/11 World. This volume will be published, in a joint hard- and paperback edition, by Routledge in late 2006."

Publications:

- "Russia's New Anthem and the Negotiation of National Identity." Reprinted in *Ethnomusicology: A Contemporary Reader*, edited by Jennifer Post. New York: Routledge 2005.

Valerie Dickerson

"During the summer of 2005 I conducted research on the religious music of Cuban Protestantism in Havana. Recently I performed live with Francisco Aguabella at the Temple Bar in Santa Monica for a 'Dia de Chango' concert."

Conference Presentations:

- Fall 2006--"Dios Es Bueno: Music, Dance and Expressions of Belief in Cuban Protestant Society." Society for Ethnomusicology Annual Conference, Atlanta, GA, November 2005.

Beto Gonzales

Conference Presentations:

"Samba is not Rumba: Tradition, Innovation and Identity on the Brazilian Pandeiro." Society for Ethnomusicology Annual Conference, Atlanta, GA, November 2005.

Ben Harbert

Conference Presentations:

- "Lost Impressions: A Recovery of Early Orientalist Music Literature." Society for Ethnomusicology Annual Conference, Atlanta, GA, November 2005
- "Myths, Metaphors, and Existential Crises: A Scholarly Redefinition of American Prison Music." The American Folklore Society Annual Meeting, Atlanta, GA.

Jeff Janeczko

Conference Presentations:

- "Songs of Deliverance: Musical Life of an African American community in Israel." Ritual and Revision, University of Toronto Music Graduate Student's Association, Toronto, ON, February, 2005.
- "Re-Imagining All the People: Semiotic Theory, Intertextuality, and Communitas in A Perfect Circle's eMOTIVe." 16th Annual Pacific Northwest Music Graduate Student's Conference, University of British Columbia, September 2005

Publications:

- Liner notes to Klezmer Juice. ARC Music, 2005

Birgitta Johnson

Conference Presentations:

- "Oh for a Thousand Tongues to Sing: Music Making in Predominantly Black Mega Churches in Los Angeles, California." Society for Ethnomusicology Annual Conference, Atlanta, GA, November 2005.
- Gospel Music Resources Panel: Heritage Music Foundation Holdings in the HMF-GALA Collection of the UCLA Ethnomusicology Archive. Heritage Music Foundation National Conference and Exposition, Los Angeles, CA, October 2005.
- "Oh for a Thousand Tongues to Sing: Music Ministries in Los Angeles Black Mega Churches." National Council for Black Studies Conference, New Orleans, LA, March 2005.

Awards:

- Institute of American Cultures Pre-doctoral Fellowship with the Bunche Center for African American Studies 2005-2006

Recordings:

- *Zion Rejoice! Live from Faithful Central*
- *GMWA Live in Kansas City*

Melissa Morales

Conference Presentations:

- "Music and Healing among the Shipibo Indians of the Upper Peruvian Amazon." The 4th Hawaii International Conference on Arts and Humanities in Honolulu, HI, January 2006.

Jesse Ruskin

Publications:

- "Collecting and Connecting: Archiving Filipino American Music in Los Angeles," *Pacific Review of Ethnomusicology* volume 11 (Winter 2006)

Kathleen Noss Van Buren

Conference Presentations:

"'Get Ready for a Message!' Music and HIV/AIDS in Nairobi, Kenya." Society for Ethnomusicology Annual Conference, Atlanta, GA, November 2005.

Awards:

- Dissertation Year Fellowship, UCLA, 2005-2006
- Quality of Graduate Education Supplemental Award, UCLA summer 2005, for dissertation writing and conference travel

Chuen-Fung Wong

"I've accepted a job offer from Macalester College and will begin working in Fall 2006."

Christina Zanfagna

"Cheryl Keyes and I, along with the UCLA WorkingGroup in Hip-Hop Studies, co-produced a symposium called 'Mapping Hip-Hop LA: Briding Communities In and Beyond The City.' (April 26, 2005 at Royce Hall)."

Awards:

- Ki Mantle Hood Award at SEMSCC, 2004, for paper "Soul Train, Unchained: Locating the Spirit in Hip-Hop."
- Graduate Summer Research Mentorship grant, 2005, to document Flamenco music in Andalucia and West African music in Southern France.

Conference Presentations:

- "Sampling Politics: Hip-Hop's Struggle on the Ground and in the Sound." Society for Ethnomusicology Annual Conference, Atlanta, GA, November 2005.

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