In this latter half of the Twentieth Century, it may well be that the very existence of man depends on the accuracy of his communications. Communication among peoples is a two-way street: speaking and listening, informing and being informed, constructively evaluating and welcoming constructive criticism. Communication is accurate to the extent that it is founded on a sure knowledge of the man with whom we would hold intercourse.

The significant trend in great universities of establishing integrated centers of study based on geographic areas and dedicated to the quest for comprehensive knowledge of societies offers the potential of accurate communications. Music and the related arts—which lie close to the heart of man as a fusion of mind, spirit and emotion—are principal carriers of his tradition and vividly reflect his actual identity. The musical cultures of the world, a sine qua non of configuration studies, are very little known and even less understood.

The Institute of Ethnomusicology—its staff, facilities and environment—offers an interdisciplinary atmosphere for training and research in this field of knowledge and welcomes cooperation and exchange with others having related interests.

Los Angeles, California
July, 1961

[Signatures]
STAFF 1967

Mantle Hood  Director
Charles Seeger  Research Musicologist
Leon Knopoff  Research Musicologist
Klaus Wachsmann  Music of Africa
Boris Kremerliev  Music of the Balkans
Robert M. Stevenson  Music of Latin America
David Morton  Music of Thailand
Hormoz Farhat  Music of Persia
Don Wilgus  Anglo-American Folk Music
Hardja Susilo  Music and Dance of Indonesia
Hazel Chung  Indonesian and African Dance
William Hutchinson  Psychology of Music
Don Chipperfield  Graphic Arts
Ann Bingley  Librarian
Patricia Evans  Administrative Assistant
Sam Hileman  Editor
Emelyn Anthony  Composer
Max Harrell  Museum Scientist
Michael Moore  Recording Technician
David Kilpatrick  Assistant Laboratory Technician
Liu Tsun Yuen  Technical Translator; Music of China
Shinebo Togi  Technical Translator; Music and Dance of Japan
Yo Shimotsuka  Secretary
Nancy Snedden  Secretary

in cooperation with
the various Centers and Institutes of the University of California

OFFICERS OF THE ASSOCIATES

Glenn Cooper  President
Eleanor Dammann  Vice-president
Nancy Snedden  Secretary-Treasurer

TRAINING

The cultural expression of man must be studied in terms of itself and within the context of its society.

A unique aspect of the UCLA program in ethnomusicology is practical training in the performance of various types of non-Western music. The student of Western music, whatever his ultimate professional objective, begins with a practical training in the fundamentals of music; in addition to this background the student of ethnomusicology receives training in what might be termed “international” musicianship. This experience assures an increased sensitivity of ears, hands, voice and breath control necessary to a comprehension of the refinements of melody and rhythm characteristic of non-Western music. This preparation is supplementary to participation in formal courses and seminars. Two types of personnel are in charge of the performance groups: the American specialist who has had practical experience and training in the field and the non-Western musician who is brought to UCLA both to assist in the program and to be trained in international musicology (including
musicians from Africa, Bali, the Balkans, China, Greece, India, Japan, Korea, Persia, and the Philippines.

Only recently has the importance of studying music within the context of its society been realized. Programs are individually designed to meet this need through interdepartmental cooperation.

Degree Program

The major in music, leading to the A.B., the M.A. and the Ph.D. degrees, is based on the regular curriculum of the Department of Music and includes specialized courses and seminars in ethnomusicology selected from among the following: Musical Cultures of the World, Pro-seminar in Ethnomusicology, Music of Africa, Music of the Balkans, Music of Indonesia, Music of Persia, Music of Thailand, Research Methods and Bibliography, Seminar in Ethnomusicology, Musical Instruments of the World, Notation and Transcription in Ethnomusicology, Field and Laboratory Methods in Ethnomusicology, as well as special studies and interdisciplinary seminars (also see Facilities).

Individual programs of study are designed to fit the needs of the student majoring in a related discipline. A major in anthropology or linguistics, for example, may elect a combination of courses selected from the regular undergraduate curriculum of the Music Department, from specialized courses in ethnomusicology and from performance groups in non-Western music.

Special Training

The foreign student who does not wish to pursue a formal degree may qualify for a Certificate of Resident Study on the completion of a two-year period of individually-designed training.

The Institute is prepared to cooperate in arranging special orientation programs suitable for the American who will be stationed abroad and who desires an empathetic understanding of the peoples among whom he intends to live and work. Members of the Institute have participated in the training of Peace Corps volunteers going to Ethiopia, Ghana, Indonesia, Nigeria, Sierra Leone and Togo.

RESEARCH

The task of charting the musical cultures of the world, intensified by the rapid encroachment of Western technology, must be met by the bold and imaginative collaboration of teams representing related disciplines. The growing desire among specialists in various disciplines to work in an atmosphere which permits the independent contributions of each participant and at the same time provides a community of common interests, underlies the spirit in which the research program of the Institute of Ethnomusicology has been conceived.

Individual Projects

Laboratory facilities, equipment and supplies, as well as the help of graduate assistants and secretarial service, are available to research scholars in ethnomusicology or other disciplines related to the broad objectives of the Institute. A limited amount of equipment and supplies can also be furnished for field expeditions originating from UCLA.
Area Studies

The ongoing and projected research projects of individual scholars are grouped according to geographic area or broad subject, whichever is appropriate, so that accumulating data resulting from depth studies may be collated for comparative purposes. Currently, individuals or teams have projects in the following areas: the Far East, the Philippines, New Zealand, Indonesia, Southeast Asia, South Asia, the Middle East, Africa, Western Europe, the Balkans, North America, South America, and Alaska.

Pure and Developmental Research

Basic musical conceptions underlying rhythm, melody, harmony, mode, form, timbre, voice quality, etc. can be understood only when these phenomena are lifted from their presently limited frame of reference and viewed in their world-wide application. Therefore, one of the most significant projects undertaken by the Institute is the search for suitable theories for systematic and critical methods. This objective is complemented by the development of scientific instrumentation which utilizes the latest achievements of an electronic age.

Integrated Seminars

In cooperation with various departments, centers and other institutes on the UCLA campus, the Institute of Ethnomusicology offers special seminars devoted to a suitably broad subject or geographic area determined by participating scholars from such disciplines as musicology, dance, psychology, anthropology, linguistics, art history, folklore, comparative literature, ethnographic film. These seminars are open to advanced graduate students in the various disciplines represented.

FACILITIES

The Institute of Ethnomusicology is housed in Schoenberg Hall, one of the finest new music buildings in the country, and includes a museum of musical instruments, an ethnomusicology archive, a central recording studio with services extended to the major rehearsal halls, a large air-conditioned area especially designed to house a unique collection of non-Western musical instruments, and recording-transcription facilities for ethnomusicology.

The archive contains a large collection of field recordings and special reference materials. When possible these will be made available on an exchange basis. The Colin McPhie Collection of research materials related to Balinese music forms an invaluable part of the Institute’s holdings.

The quarters which accommodate the performance groups in non-Western music are appointed with art objects relating to the various musical cultures represented. In this atmosphere study, performance and research are facilitated by the following performance courses: Music of Bali, Music of the Balkans, Music of China, Music of Ghana, Music of India, Music of Japan, Music of Java, Music of Korea, Music of Mexico, Music of Persia, Music of the Philippines, and Music of Thailand. The quality of the musical instruments is exceptionally high, and the
collection from Indonesia is the most complete and among the finest of any outside of Java and Bali. One gamelelin was presented to the University of California by the Government of Indonesia.

The recording and transcription room for ethnomusicology is equipped with complete facilities for recording, dubbing, editing and transcription. Special instruments for critical studies in rhythm, melody and timbre, including the Seeger Melograph models B and C, are available or in the process of design for pure and developmental research projects.

ASSISTANTSHIPS, GRANTS, FELLOWSHIPS
A limited number of Assistantships and Grants-in-Aid are available in the Institute. Sponsorship of field projects in various parts of the world is a major concern of the Institute. Teaching Assistantships in Ethnomusicology are also offered by the Department of Music.

PUBLIC SERVICE
During the academic year the Institute arranges a limited number of concerts and lecture-demonstrations featuring the various performance groups in non-Western music. It sponsors occasional special events such as lecture series, symposia and festivals. Presentations are also given through the media of radio and television. Individuals and groups associated with the Institute participate in national and international congresses.

COMMUNICATIONS
In the fall of 1967 the University of California Press will release the first number in its Ethnomusicology Series, which will include comprehensive works by members of the Institute staff and by eminent scholars resident elsewhere, as well as monographs based on outstanding dissertations. The second volume in this series is scheduled for release in the spring or summer of 1968. Thereafter two or perhaps three volumes will appear annually. The Institute itself publishes shorter articles in its occasional publication, Selected Reports, the first number of which appeared in 1966. The second number will be released in June, 1967; thereafter the Reports will be published once or twice each year, as articles of sufficient breadth or depth come to hand. A series of phonograph recordings has been begun in collaboration with the University of California Press. These recordings are of three types: 1) those representative of large collections of field recordings on deposit in the archive; 2) occasional recordings by visiting performers; 3) rarely, recordings of a performance group in the Institute program. Monaural and in some instances stereophonic albums are published accompanied by comprehensive and expert notes of interest to both the specialist and the non-specialist. Complete compositions or performances, rather than fragments, form the recorded material for this series and along with the extensive scholarly notes make the albums unique. In all of these publishing undertakings, the Institute provides complete editorial services, design, occasional translation, and for some publications, production also.
The Institute entered the important field of ethno-
graphic film with Atumpam, a documentary-narrative
motion-picture made by the Director in Ghana in 1964.
This forty-two minute color film may be purchased di-
rectly from the Institute. Other films now in process in-
clude subjects from Africa, India, Indonesia, and Japan.

THE ASSOCIATES
In 1966 an organization known as The Associates was
formed to support various aspects of the training and re-
search program. Five categories of membership in this
organization carry the following benefits:

All Members receive a regularly appearing Calendar of
Events and invitations to join lecture-discussion
groups, preview showings of ethnographic films,
guided tours of the Institute’s collections, special per-
formance programs, and open meetings of the Cali-
ifornia Chapter of the Society for Ethnomusicology.

Student, Regular, and Sustaining members receive dis-
counts in the purchase of publications and recordings
sponsored by the Institute.

Contributing members receive free publications and re-
cordings during the year of membership.

Life Founder members receive free publications and re-
cordings for life.
UCLA Japanese gamelan recording for Columbia Masterworks Series.

Ghana: Master Drummer Robert Ayitee, teacher.

Mexico: Performance study group, Jim Koetsing, teacher.

Dr. Charles Seeger with the Seeger Melograph, Model B.
BALI: Gender wongang quartet. Musicians: Dr. Mantle Hood, Gertrude Robinson, Hardja Susilo, and Max Hurrell.

THAILAND: Dr. David Morton, teacher, playing the ranat ek.

IRELAND: Dr. Hormoz Farhat, teacher, playing the setar.

JAPAN: Keiji Yagi, teacher, playing shamisen and Mitsu Yuge, teacher, playing shakuhachi.

IN THE FIELD: Documenting detailed construction of the atumpen, first camera, Mantle Hood, still photography, Hazel Chung Hood. Photo courtesy of Joe Franklin.

BALKANS: Study group in Greek music, Sam Chianis, teacher, playing the cymbalum.
IN THE FIELD: Recording an Adowa ensemble in Ghana.
Photo by Mantle Hood.

JAVE: Rebab played
by Dr. Mantle Hood,
teacher.