

YEAR IN REVIEW

Numerous events made the previous year an active and enriching one. The department's official theme for the year was "Year of the Music Industry." The resulting lectures series brought distinguished scholars such as Anthony McCann, Research Associate at the Smithsonian Institution Center for Folklife and Cultural Heritage; Krister Malm of the Swedish National Collections of Music; Gage Averill, Chair, Department of Music, New York University; and David Huron, Professor of Music and Cognitive Science, Ohio State University, to discuss issues ranging from intellectual property rights and control and creativity, to music and emotion, and minstrel recordings.

Our department's chair, Dr. Timothy Rice, enjoyed a yearlong sabbatical. Filling in while he was away were Professors Ali Jihad Racy (Fall 2002) and Jaqueline Cogdell DjeDje (Winter/Spring 2003). Articles detailing their activities as acting chairs are included in this volume.

Dr. DjeDje brought distinguished performers Prince Toumani Diabate, and Thomas Mapfumo and the Blacks Unlimited to perform in her class: Music of Africa and the Middle-East (ETHN 20B). And the department experimented with a new ensemble in Brazilian music, which is now an official department ensemble (ETHN 91/191Z).

The Ethnomusicology Graduate Student Organization (EGSO) held their third annual conference, "The Music Industry." The conference included presentations by UCLA ethnomusicology students, as well



Students of the Music of India ensemble perform for the Spring Concert series.

Nishat Khan: A Fish is Never Taught to Swim

The UCLA department of ethnomusicology is pleased to welcome a new sitar instructor, Nishat Khan. Nishat Khan represents the 7th generation of a family of musicians that extends all the way back to the Moghul courts of the 16th century. He is also the cousin of Shujaat Khan, who concluded his tenure at UCLA in the spring of 2003 and is now teaching in New York.

Continued on Page 3

as scholars and industry professionals from across the country, and treated themes such as copyright issues, creativity, and sexuality.

Much is in store for the coming year as well. Our department's own Tim Rice and Helen Rees will begin their terms as president and vice-president of the Society for Ethnomusicology respectively. The department's theme for 2003-4 is "Latin American Music." In addition to highlighting the [Publications Office's](#) latest book, "[Musical Cultures of Latin America: Global Effects, Past and Present.](#)" the department will bring a series of lectures and performances related to this theme. The first in this series, "Mexican Resonances in American Soundscapes: Old and New Musical Exchanges on both Sides of the Border," was presented by Jose Antonio Robles Cahero on November 12, 2003. *continued on page 2*

Ethnomusicology Chair Takes Charge of Music Society

By Alfred Lee, Daily Bruin

**This article originally appeared in the Daily Bruin: 10/9/2003*

Department of Ethnomusicology Chair Tim Rice began his two-year term this past Saturday as the newly elected president of the Society for Ethnomusicology. The SEM is a U.S.-based organization with an international membership of over 2,000 from six continents and a mission statement to promote the research, study and performance of music in all historical periods and cultural contexts.

“Normally, I suppose they choose scholars of distinction who have also served the society in the past,” said Rice. “I’ve been active in the society.”

Rice previously has served as editor of its journal “Ethnomusicology” from 1981 to 1984 and as treasurer for four years during the late 1980s. He also was a member of the board of directors.

“Tim Rice has really been a leader here at UCLA,” said Christopher Waterman, dean of the UCLA School of Arts and Architecture and a colleague of Rice for nearly 20 years. “He has made many contributions on a general theoretical level as well,” Waterman added.

“As a scholar, Tim and his work have upheld the highest of intellectual standards.”

This past week, UCLA Professor Helen Rees also became a member of the board and began her term as first vice president of the SEM.

“Holding these positions is an honor for our program



Photo: KARUNA KARMARKAR/Daily Bruin

Department of ethnomusicology Chair Tim Rice started his two-year term as president of the Society for Ethnomusicology this past Saturday.

and the university,” added Rice.

Rice explained that the society functions by supporting research in a given discipline through both national and regional annual meetings as well as publishing a journal and newsletter.

One of Rice’s goals as the new president is to spread the global reach of the SEM.

“Much of the research occurs in poor foreign countries,” said Rice. “I want, in part, to improve communication with the institutions in these countries and make sure our publications are available in their universities and libraries.”

Continued on page 4.

Upcoming Events

Dec. 1, 2003: Jazz Showcase Concert, Schoenberg Hall.

Dec. 2, 2003: Holiday Jazz Concert, Schoenberg Hall.

Dec. 2, 2003: Release Party for Bali South (CD), the latest release from UCLA Ethnomusicology Publications.

Feb. 21-22: 38th annual meeting of the Society for Ethnomusicology, Southern California Chapter.

Year in Review, continued from page 1

Yet another theme, “Year of the Faculty,” will highlight the publications and activities of the department of ethnomusicology’s faculty members. Many have books either recently published, or currently in press.

- Jeff Janeczko, Publications Coordinator

Khan, continued from page 1

A performer since the age of 7, Nishat Khan has performed in venues around the world, traveling from his home in Calcutta throughout Europe as a teenager. He remains the youngest musician ever to perform live on All India Radio, a feat he accomplished at the age of 14. When asked about how he became a musician, he said, “the thing is that, you know, before you know what you are doing, you are already doing it...a fish is never taught to swim, it just does it.” Music constituted a major part of his household as he grew up and he recalls playing music with his siblings often. Nishat’s primary teacher was his father, Ustad Imrat Khan. Displaying the humility commonly found among Indian musicians, Nishat claims that he is still “trying to play the sitar.”

He lists as one of his goals playing and composing music that is accessible to common people, but that is also esteemed by great masters. “I think that great art is respected by peers and masters, and enjoyed by normal people.” His resume would seem to indicate that he has achieved this goal. In addition to touring around the world, he has recorded with numerous musicians and was included on a John McLaughlin recording with Sting, Jeff Beck, and Paco de Lucia.

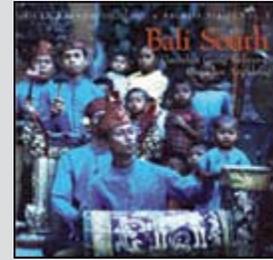
Nishat recalls with pleasure his first visit to UCLA, which occurred in 1982 when he performed here with his father. He remembers feeling honored to perform at UCLA, an institution he proclaims as one of the greatest in the world. He had similar things to say about his students here. “It’s very easy to teach them, and they work very hard...it’s extremely fulfilling and exciting.” He is also enjoying the multicultural ambience of Los Angeles and is looking forward to performing in the area.

While an invitation to visit UCLA as a performer pleased Nishat Khan, the invitation to teach here from Daniel Neuman was for him a great honor. Speaking of Daniel Neuman, he said, “He is someone I very much respect for his work. He is one of the people responsible for showing Indian music in the light that it should be seen...I respect him very much and I’m very honored by his invitation.” Nishat indeed holds UCLA, Daniel Neuman, and the Department of Ethnomusicology’s faculty in high regard. He was planning to embark on a tour in October of 2003; an engagement he cancelled to seize the opportunity to teach at UCLA.

The department of ethnomusicology is equally honored to have Nishat Khan as a member of its performance faculty and is looking forward to the many benefits his presence here will bring.

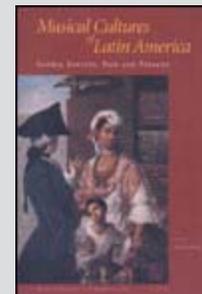
- Jeff Janeczko, *Publications Coordinator*

UCLA Ethnomusicology Publications



This compact disc contains recordings made in Bali in 1970 by Gertrude Rivers Robinson, a student in the UCLA ethnomusicology department.

\$15.00 (US)



Volume XI features 31 papers analyzing global influences on the music of Latin America.

\$50.00 (US)

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Beating the Rhythm

New class status lets ensemble expand resources, approach

UCLA's Music of Brazil ensemble is finally official. Throughout last year, the ensemble had met weekly under the direction of Latin American Studies M.A. graduate student Beto Gonzalez to practice Brazilian music as an informal group. Now, with the same instructor and under the direction of Associate Professor of ethnomusicology and American Indian studies Tara C. Browner, members can include their musical hobby as an academic discipline.

The group is composed of about 30 students who perform on drums and instruments donated by the ethnomusicology department, Gonzalez, and Browner or bought by the money brought in from this past year's gigs.

"If the budget situation improves, eventually we may be able to get more instruments from the department, but for right now, it's pretty much a pay-your-own-way deal," said Browner

Yet the lack of funding has not stopped the Music of Brazil ensemble from performing together.

"What I like about the class is that it's a group effort where everyone gets to contribute, so there isn't a stuffy feel to it," Browner said. "Everyone gets to bring their talent and energy into the room."

The group became an official class in order for the students to receive credit for their experience. As a class, they are now qualified to reserve rehearsal space and apply for money through the Office of Instructional Development in order to invite master players for teaching sessions.

Gonzalez hopes to expand the talents of last year's musicians and attract new students to the study of Afro-Brazilian drums. The core group of students already possesses a strong level of musicianship which is critical in an ensemble, Gonzalez said.

These students will mentor the new drummers about timing and rhythm. In this way, Gonzalez wants to push the new ensemble in order to make music that will be more engaging for the audience. His approach to Brazilian music is to teach it in the same way he learned.

"Of course there are (music) schools," Gonzalez said. "But most people learn how to play by hanging out and

Ethnomusicology graduate student Beto Gonzalez, right, leads a class on Brazilian drumming.



Photo: Jonathan Young/Daily Bruin Senior Staff

Rice, continued from page 2

Rice was able to draw parallels between his emphasis on diversity during his time at UCLA and his new objectives.

"UCLA is a model for the discipline of the field in terms of diversity," he said. "We have an extremely diverse faculty and undergraduate and graduate student body. It's inspiring to me and to the society."

Rice was first exposed to foreign music in the 1960s through an international folk dancing club at Yale University and became a self-described "crazy, enthusiastic dancer as an undergraduate." He then discovered the field of ethnomusicology only one month before graduating from Yale. "It totally fit my passion for music and dance," he said.

Nearly 40 years later, it is clear that his passion has not diminished. Aside from the duties of the two positions he currently holds, Rice plans on continuing his research and writing a book assessing the last 25 years of ethnomusicology. He even hopes to author a textbook on the subject. Time seems to be the only thing in his way.

"I have more ideas than I can possibly realize," he said.

continued on page 6

Jose Antonio Robles Cahero

“...what we are taught.” - Melissa Morales

The department of ethnomusicology is pleased to have **José Antonio Robles Cahero** as a visiting professor during the 2003-2004 academic year, to teach undergraduate courses and graduate seminars on Latin American music.

Robles Cahero is a Ph.D. Candidate at the Ibero-American University in Mexico City. He holds a Master's degree in Latin American Studies from the University of Cambridge, and a Bachelor's diploma in Humanities from the Metropolitan Autonomous University in Mexico City.

Historian, musicologist, and performer, José Antonio Robles Cahero studied music (guitar, theory, and history) at the National Conservatory of Music in Mexico City, and has performed early music repertoire (Renaissance and Baroque) for lute and guitar in both Mexico and England. In addition, he is a seasoned performer of Mexican and Latin American folk and popular music, including rock music.

Robles Cahero's formative years in college sparked his interest in the humanities and scholarly research. Eventually, he adopted a historiographic approach to the study of popular music. “People think that pop music does not have a history,” Robles Cahero explains. Through his research, he aims to reconstruct the roadmap to the place where the histories of folklore and popular music intersect.

Robles Cahero's research areas concerning Mexico and Latin America include cultural history and historiography, musical iconography, art music history, popular music history and dance history – topics about which he has published extensively in Mexican and international journals and edited books. In 1989 his first edition of guitar music won the Robert Stevenson Prize for Latin American Music History and Musicology, awarded by the Organization of American Music History and Musicol-

awarded by the Organization of American States. He is also the editor of a book about art and popular music in Mexico in the 20th century that will be published in 2004

Robles Cahero acquired his teaching experience in Mexico at the National Conservatory of Music, the National School of Anthropology and History, the University of the Americas, Ibero-American University, and the National Center for the Arts. For the last twenty years he has disseminated his research widely through courses, lectures, and radio programs.

“People think that pop music does not have a history.”

Most of Robles Cahero's administrative and research activities have been conducted at the National Center for Music Research, Documentation and Information (CENIDIM) in Mexico City, holding various academic and official positions: Half-time (1985-87) and Full-time (1987-92) Researcher, Head of the Research Department (1992-94), Director (two terms: 1994-98, 1998-2002), and Editor of *Heterofonia*, the Mexican Music Research Review (1996-2002).

Interestingly, Robles Cahero has found significant historical evidence for his research in the somewhat unusual resource of the Inquisition Archives from the 16th to the 19th centuries. He describes the Inquisition Archives as a “time machine,” and examining them as akin to “doing fieldwork in the past.” The clues contained in colonial archival records have enriched Robles Cahero's understanding of *mestizo* identity through early musical practices, often documented in detail as part of investigations of religious crimes. From the records of early encounters and interactions among groups of different races and beliefs in the “new world” surfaces evidence of cultural negotiation, syncretism, and fusion.

continued on next page

Rhythm, continued from page 4

playing with people who know and getting involved in groups. That's how it is in Brazil. That's how I learned it and that's how I teach it."

This kind of group is known as a Batucada, or a group of drummers playing African music. And according to Gonzalez, it is this African drumming element of Brazilian music which makes it so exciting and attractive all over the world.

During this past summer Gonzalez hung out and played with one of his favorite Bahian Brazilian groups, Ilê Aiyê. The group was started in 1972 as part of the African consciousness movement in Brazil. They focused on changing the social and political attitudes toward poor Afro-Brazilians in the San Salvador area by producing positive Afro-Brazilian carnival style music.

"Their style of drumming is one of the most exciting to listen to and play," Gonzalez said.

Gonzalez felt inspired by Ilê Aiyê's style of music, which he will incorporate into the ensemble.

Although modern Brazilian music is trendy among college students, Gonzalez believes the combination of electronica, world music, or rock 'n' roll with Brazilian music should not take precedence over traditional Brazilian music. This is why Gonzalez will teach his ensemble students traditional Brazilian music based on the Bahian sound, which is simpler technically than the Rio Samba sound.

"Brazilian music is not just about being loud and obnoxious," Gonzalez said. "It's about grooving and swinging and it's funky. It's about making people just want to dance. That's what it's all about for me and I love that."

Cahero, continued from page 5

Robles Cahero hopes to expose his students at UCLA to the rich legacy of Latin American music, offering insight into its historical and indigenous significance.



Ultimately, students may develop a new understanding of pop music today, with the notions of hybridity and global/local cultural dynamics at its core.

Thus far, Robles Cahero is enjoying his tenure at UCLA, and has had a positive experience interacting with the diverse group of students in his courses. He is also pleased with the multicultural atmosphere of the UCLA campus, and equally pleased to count among his acquaintances the squirrels around the Schoenberg Music Building.

His passion for teaching and interest in students is best summed up in a Senegalese proverb that Robles Cahero often likes to share: *"In the end, we will conserve only what we love; we will love only what we understand and we will only understand what we are taught."*

Professor Jacqueline Cogdell DjeDje - Keeping the Boat Afloat and then Some

When asked about any goals she may have had going into the Acting Chair position in the Department of Ethnomusicology for the Winter and Spring quarters of 2003, Professor DjeDje's first response was to "keep the boat afloat" and make sure things ran relatively smoothly for the rest of the year. Unfortunately, leading a department facing drastic budget cuts in the upcoming year is hardly comparable to navigating a cruise ship. There was a glimmer of monetary hope just off the horizon, however.

Around the second or third day of her tenure as Acting Chair, Professor DjeDje received a large packet of information from

continued on page 8

Professor Ali Jihad Racy Marks 25 Years at UCLA with Acting Chair Appointment

- Kevin Miller

“Twenty-five years.” Professor Ali Jihad Racy is reflecting. “Time went so fast,” he says, adding, “These have been very fruitful years of my life...probably the longest stretch I’ve had doing a single gig.” Twenty-five years ago, Professor Racy joined the ethnomusicology teaching staff, who, in 1978, were a part of a program housed within the UCLA Department of Music. During these two and a half decades, he has seen the program grow, becoming one of the most significant centers of ethnomusicology in the world. A musician-scholar in the truest sense, Prof. Racy has contributed to this development through his embodiment of the interdisciplinary tenets set forth by ethnomusicology’s founders, and through his own creative pedagogy. In the fall of 2002, Professor Racy marked his anniversary year with a temporary foray into the more administrative side of the department when he was asked to serve as Acting Chair in the absence of Dr. Tim Rice, who was on sabbatical.

After graduating from the University of Illinois, Prof. Racy completed brief appointments to the University of Hawai’i and the University of Washington, before settling into the ethnomusicology program at UCLA, where he specializes in the Middle East and the Arab World. About a decade after his arrival, the program was expanded into the nation’s first Department of Ethnomusicology in 1987, and it maintains this distinction even today. During his career at UCLA, Professor Racy has broadened the curriculum of the department, both in terms of academic courses (examples being “Music and Ecstasy” and “Music of the Arabic Speaking World”) and performance ensembles (he leads the Near East Ensemble). He has also used his experience and astute sense of scholarship to comment on how the power of music relates to current events. For example, shortly after the events of September 11, 2001, Professor Racy, together with UCLA colleagues Lorraine Sakata and Nazir Jairazbhoy, participated in [“Musical Perspectives on Sept. 11: A Roundtable on Music, Community, Politics, and Violence.”](#) Along these lines, Laith Ulaby, an ethnomusicology graduate student who works closely with Professor Racy, has noted: “In the post 9/11 world we live in, the nuanced understanding and eloquent representation of the Arab World by Professor Racy makes his scholarship and performing all the more notable and necessary.”

It has been Professor Racy’s goal to foster the methodological ideals that made UCLA such a pioneering institution for ethnomusicology in the 1960s. “Combining the research with the applied performance,” he explains, allows the department to “relate to students in ways that exceed just the idea of meeting in a classroom and discussing abstract theoretical issues—we also have the advantage of seeing how they translate into practice.” He, himself, maintains what he calls a “double profile”; he is a successful recording artist and composer in addition to a tenured professor. “They both feed into each other,” he explains, adding, “When I perform, I use my expertise, my scholarship to educate my audience about the music, and when I give lectures sometimes I speak as an insider as well.” As an active performer, his direct connection to his musical heritage deepens and makes itself felt in the classroom. According to Ulaby, “The very close personal relationships that Professor Racy has with many of the leading lights in Arab Music—a relationship stemming primarily from a relationship as performers—gives his scholarship and teaching a personal and engaging insight.”

The Acting Chair appointment during Fall quarter 2002 gave Professor Racy the opportunity to add the title of “administrator” to his various caps. He describes the three-month position as “a tremendous

- continued on page 12

DjeDje, continued from page 6

the Graduate Division listing a series of deadlines for departmental reports and applications. While wading through the packet, she came upon the deadline dates for a funding program whose acronym would become just as commonly spoken in the department's technology lab as SEM, IASPM, and ICTM. The acronym was QGE, which stands for Quality of Graduate Education Supplemental Award Program. Unfamiliar with the QGE program, Professor DjeDje was curious and began calling Graduate Advisor Mary Crawford and several contacts in the Graduate Division to get more information about this relatively new funding opportunity. Several phone calls and meetings later, she was in possession of full reports about the QGE Award Program, and aware of the ways in which the fund could be used to specifically help graduate students at UCLA continue their research and education.

After getting all the necessary paperwork and information from the Graduate Division, Professor DjeDje had little time to act. With the help of the chair's assistant Donna Armstrong and Graduate Advisor Mary Crawford, DjeDje created a survey tailor made to address the funding needs of ethnomusicology graduate students. Considering funding needs such as summer research and travel, conference attendance and exam preparation, the survey requested statements from graduate students about their funding needs and concerns. After compiling this information, Professor DjeDje wrote the required proposal to apply for the funding. The proposal combined statistical analysis of the information collected from graduate students as well as quoted statements taken from the surveys. To make a long story short, the ethnomusicology department received QGE funding for the first time and was funded at the highest level of aid possible. Apparently the Graduate Division was extremely impressed with the proposal, especially because it used students' testimonials and explicitly showed how the fund would help the research efforts of students. Many students who did not receive one of the few annual graduate division summer fellowships were able to continue their studies or attend conferences for the first time because of QGE funding.

One would think such a monumental task would consume the entirety of Professor DjeDje's tenure, but other milestones were marked during the winter and spring quarters of 2003. Professor DjeDje led the effort to standardize the syllabi of the world music survey courses also known as the ETHN 20ABC Series. These changes were necessitated in order to keep the 20ABC series as GE courses after the College of Letters and Sciences changed the criteria for inclusion in that program. By working with Professor Jonathan Grasse, Professor DjeDje was also able to get the unit count for the Music Theory series (ETHN 10ABC) increased from four units to five. Finally, through her ties to the James S. Coleman African Studies Center and the Ralph Bunche Center for African American Studies here at UCLA, Professor DjeDje was able to host a free CAAS Center performance-lecture featuring the legendary and world-renowned Thomas Mapfumo and the Blacks Unlimited in Popper Theatre.

Thanks to Professor Jacqueline Cogdell DjeDje, Donna Armstrong and QGE recipients for sharing your experiences with me.

- Birgitta Johnson

Twenty UCLA faculty and graduate students presented papers at this year's annual meeting of the Society for Ethnomusicology in Miami

Amigo, Christian. *The Use of Life History Materials (Biography and Autobiography) in an Ethnographic Musical Context.*

Asmar, Sami. *Quality of Arab Music in the era of Mass Production for Competing Satellite Broadcasts.*

*Burchman, Sathya. *Soundtracking Cuba: The Political Economy of Cinematic Representation.*

Callen, Jeffrey. *Don't Call it World Music. I Don't Know What to Call It but It's the Music of my World.*

Catlin-Jairazbhoy, Amy. *Touring and Being Toured: An Applied Approach to (Re)presenting African Indians.*

Daughtry, J. Martin. *A Nostalgia of Laughter: Musically Reclaiming the Soviet Past.*

Grasse, Jonathon. *Four Essential Topic Areas in World Music Theory.*

Kajikawa, Loren. *Playing out: Jazz/Creative Music and the Afro-Asian Connection.*

Keyes, Cheryl L. *Rhyme and Reason: The Art of Freestyle Rap.*

Lucas, Ann. *America so Beautiful: The Politics of Popular Music in Irangeles.*

*Miller, Kevin. *Desi Sounds and Festival Grounds: Authenticity, Identity, and Musical Syncretism at a South Asian-American Festival.*

Morales, Melissa. *Re-claiming Colombia: The Politics and Poetics of an Andean Music Festival.*

Rancier, Megan. *Music in Just One Way to Peace: Protest Music Traditions in Los Angeles During the 2002-2003 Anti-War Movement.*

Rodel, Angela. *Extreme Noise Terror: 'Aesthetics of Badness' as a Punk Gate-Keeping Strategy.*

Sakata, Lorainne. *Revisiting the Music of Afghanistan in Fremont, California.*

Seeger, Anthony. *Presenter at Forum: Collaboration between Producer/Recordist and Record Label: The Diffusion of Musical Knowledge via Recording Sales.*

Sharp, Charles. *Productive Misreading of Aesthetics: Creative Music and Communities in Los Angeles.*

Ulaby, Laith. *Exotic to Whom? Orientalizing the Orient.*

*Wheeler, Jesse. *The Authoring of Brazil in the Ascendancy of Samba.*

Yu, Youngmin. *Cultural Crossroads in Korean Catholicism: the Chant for the Dead.*

*These papers were presented as a panel chaired by Jonathan Ritter.

Student Publications, Awards, & Activities - 2003

- Jesse Samba Wheeler

Sathya Burchman

Awards:

- Summer Research Mentorship, 2003.

Papers:

- “The Political Economy of Son in Cuba’s Special Period.” Society for Ethnomusicology, Southern Chapter, Los Angeles (February).
- “Soundtracking Cuba: The Political Economy of Cinematic Representation.” Society for Ethnomusicology, National Chapter, Miami (October).

Performances:

- Ghanaian music and dance with WAC students Iddire Saaka and Galia Boneh and Ethnomusicology student Amy Frishkey at the Fowler Museum.
- “Water Spirits,” a sound installation and dance piece, with WAC student Mita Ghosal at the Fowler Museum.
- Debuted a composition in WAC graduate student Sri Susilawati’s MFA thesis recital at Highways.

Juniper Hill

Awards:

- Lois Roth Endowment Fund Grant, Fall 2003.
- Fulbright IIE Fellowship, 2003-2004

Publications:

- “Musical Ironies in the Andes: Borrowing from the Other to Define the Self.” In *New Approaches to Music and Minorities* (working title). Eds. Anna Czekanowska, Ursula Hemetek, Gerda Lechleitner, and Inna Naroditskaya. London: Cambridge Scholars Press. At press (expected 2004).

Kevin Miller

Papers:

- “Bolly’hood Re-mix: The Aesthetic, Cultural, and Legal Implications of the ‘Bollywood’ Trend in Mainstream Hip Hop and R&B.” International Association for the Study of Popular Music, Los Angeles (September).
- “Desi Sounds and Festival Grounds: Authenticity, Identity, and Musical Syncretism at a South Asian-American Festival.” Society for Ethnomusicology, National Chapter, Miami (October).

Melissa Morales

Papers:

- “Reclaiming Colombia: The Politics and Poetics of an Andean Music Festival.” Society for Ethnomusicology, National Chapter, Miami (October).

Katie Noss

Awards:

- Clifton Webb Fine Arts Scholarship, 2003-2004.
- Research Mentorship, 2003-2004.

Papers:

- “African Performing Arts for Communication and Biblical Representation: Connecting Historical Practices to New Trends.” Global Consultation on Music and Missions, Fort Worth, TX (September).

Megan Rancier

Papers:

- “‘Music in Just One Way to Peace’: Protest Music Practices in Los Angeles during the 2002-2003 Anti-war Movement.” Society for Ethnomusicology, National Chapter, Miami (October).

Brian Schrag

Papers:

- “What Right Have We to Interfere?” Global Consultation on Music and Missions, Fort Worth, TX (September).

Publications:

- Schrag, Brian and Neil R. Coulter. “Response to ‘Ethnomusicology as Tool for the Christian Missionary.’” In *European Meetings in Ethnomusicology* 10: 98-108.

Jesse Samba Wheeler

Awards:

- Title VI Annual Foreign Language and Area Studies (FLAS) Fellowship, 2003-2004.
- UCLA Latin American Center Small Grant, Summer 2003.
- Summer Research Mentorship, 2003.

Papers:

- “Samba: From Style to Symbol.” Society for Ethnomusicology, Southern California Chapter, Los Angeles (February).
- “The Authoring of Brazil in the Ascendancy of Samba.” Society for Ethnomusicology, National Chapter, Miami (October).

Presentations:

- “Em busca de narrativas musicais de brasilidade,” Center for Philosophy and Human Sciences, Federal University of Santa Catarina, Florianópolis, Brazil (November).

continued on next page

Racy, continued from page 6

learning experience” that tested his skills with issues such as the budget, admissions, and public relations. The position, he noted, gave him a new perspective on the daily challenges that Dr. Rice faces as chair, and likewise made him really appreciate the work that Dr. Jacqueline DjeDje accomplished during her subsequent appointment as Acting Chair during Winter and Spring quarters, 2003. “Also, I must say that the staff was extremely helpful,” says Professor Racy, adding, “Betty [Price] and Donna [Armstrong] provided tremendous assistance; they contribute so much to the continuity of the department regardless of [who’s in charge].” In sum, he found the Acting Chair position to be very enlightening; an experience that he relates as an analogy: “I think as a professor, you work in your own track, but when you’re in that position [as chair] it’s almost like climbing on top of a hill. You know, if your house is down in the valley, you see things directly around you, but if you live up on a hill you see a panoramic vision, where you can observe the horizon, the sea, the sky more clearly.”

Even after decades in the department, Professor Racy still feels a little like the “new kid on the block.” He says, “It’s a frame of mind that keeps us going...that we haven’t exhausted our potentials.” UCLA, he says, “has been an ideal arena for someone like me...I’m very happy with my colleagues—they are a wonderful faculty to work with.” He says in conclusion, “After 25 years, I have students who teach in various universities, and it’s always fun to meet my students’ students.” Although these encounters may make him “feel old,” they also reassure him that a lineage begun by his own professors has continued through him and set its course for the future.

Student Awards continued

Publications:

- “Rumba Lingala e a revolução na nacionalidade,” *Em Pauta* (Porto Alegre, Brazil) 13/21: 113-132.
- Book Review for *Ethnomusicology* at press: Chris 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).
- Essay Review for *Popular Music* at press: 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).

Chuen-Fung Wong

Awards:

- Redhouse prize - best progress in Turkish language.

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