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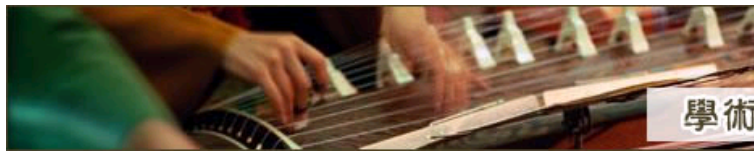
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美国加州大学洛杉矶分院（UCLA）Ethnomusicology 学科建设及教学情况介绍

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美国加州大学洛杉矶分院（UCLA）
Ethnomusicology 学科建设及教学情况介绍

Helen Rees（李海伦）

With addenda by Gina Fatone (Assistant Professor, Bates College), and UCLA Ph.D. students Chiung-Chi Chen, J. Martin Daughtry, Guilnard Moufarrej, Kathleen Noss Van Buren, and Chuen-Fung Wong

Quite a number of major North American universities have ethnomusicology programmes, many housed within departments of music.[1] To date, however, UCLA is unique in having the only independent Department of Ethnomusicology in the United States.

History

Ethnomusicology has an unusually long history at UCLA, which has been a major pioneer in the field as it exists today in North America[2]: the well-known scholar Mantle Hood[3] arrived here to teach in the music department in 1954, eventually establishing an Institute of Ethnomusicology in 1961, at which he promoted the concept of “bi-musicality”—i.e. that scholars can and should become competent performers of the musical traditions they research. Thus someone brought up to play Euro-American classical music who wishes to research music of Indonesia or West Africa should also learn to play it competently. A brochure for the Institute issued in 1967 lists a stunningly wide array of performance courses: in music of Bali, the Balkans, China, Ghana, India, Japan, Java, Korea, Mexico, Persia, the Philippines, and Thailand, with many of these classes taught by specialists from the countries concerned.[4] This tradition of performance courses has continued to the present day; while the cultures represented have changed somewhat, we still offer more than ten different classes per year. Outstanding instructors include Chi Li, a graduate of the China Conservatory of Music, who was formerly erhu soloist for the National Traditional Orchestra of China; and internationally known North Indian virtuosi Shujaat Khan (sitar) and Abhiman Kaushal (tabla).[5]

At the same time, right from the earliest days, performance and heavyweight scholarship have gone hand in hand: for example, during the 1960s, famed American musicologist Charles Seeger[6] was associated with the Institute as a research musicologist, while from 1968 to 1983, the distinguished Ghanaian scholar J.H. Kwabena Nketia served as a professor.[7] After the dissolution of the Institute of Ethnomusicology in 1974, ethnomusicology became a programme within the Department of Music, but since 1989 it has been an independent department under the School of Arts and Architecture. In the early 21st century, UCLA’s ethnomusicology programme is recognized as one of the leaders in the field in North America. Students benefit not only from the academic and performance offerings here, but also from our location in Los

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Angeles. One of the most dynamic and ethnically diverse cities in the world, LA offers many local research, performance, outreach, and training opportunities.

Ethnomusicology at UCLA Today

Today we offer graduate studies leading to the M.A. and Ph.D. in ethnomusicology[8] or systematic musicology,[9] and an undergraduate major in ethnomusicology[10] that divides into two main tracks: a general, world music-focused stream, and the more recent jazz studies programme, established in 1996 by renowned jazz musician Kenny Burrell "with the goal of producing students who will emerge as outstanding jazz performers with a strong academic foundation." [11] At the undergraduate level, the fifteen or so students we accept each year take a mixture of academic, music theory, and performance classes; at the graduate level, for which we generally have an annual incoming class of five to ten, most students continue with performance in their chosen tradition(s) while pursuing their academic work.[12] In addition, many of our undergraduate lecture classes are open to students from all over the university, and often have enrollments of several hundred.[13]

Graduate students take most of their courses in the department, but also have to take at least some classes from other departments (such as anthropology, history, world arts and cultures, musicology, etc.), in order to broaden their knowledge in what is, after all, a highly interdisciplinary field. UCLA's strengths in area and ethnic studies are particularly helpful here: we have interdisciplinary centres for areas including China, Japan, Korea, Southeast Asia, South Asia, the Near East, Europe/Eurasia, and Africa,[14] and for certain ethnic groups within the United States: African Americans, American Indians, Asian Americans, and Chicanas/os.[15] These centres offer many activities and in some cases grant, internship, or employment opportunities to interested students, allowing them to connect with faculty and fellow students in a great range of disciplines who nevertheless share an interest and expertise in the cultures and languages concerned.

The range of countries and cultures in which our graduate students pursue research is extremely wide: at present, we have people working in Africa, many different parts of Asia, several European countries, Latin America, the Middle East, and North America. For example, I currently have advisees working in Xinjiang; Taiwan; the Chinese diaspora to America, Southeast Asia and the Pacific; Mongolia; Burma; Thailand; the Philippines; Bali; Japan; and Korea. While some students are insiders to the cultures they research, others are not, so that they have to acquire both cultural and linguistic competence to carry out their work. The range of topics chosen is also very wide, including religious/ritual music and theatre, secular music and theatre, traditional music, popular music, music in urban areas, issues of identity, modernity, diaspora, etc., with a concomitantly wide set of theoretical interests. Appended to this paper is a set of dissertation summaries written by several of our students who have just completed, or are just completing, their Ph.D.s, to give readers an idea of the breadth of subject matter and approaches taken.[16]

Most of the core full-time academic faculty members have a principal geocultural area of research, but they also bring other skills and experience to their teaching.[17] For example, A.J. Racy is a distinguished performer as well as scholar of Middle Eastern music, and a composer; Jacqueline Cogdell DjeDje, the current chair of the department, and a specialist in music of West Africa and African Americans, has served as a panelist for the Folk Arts Program of the National Endowment for the Humanities; Steve Loza, whose research focuses on Latin American music, is a member of the Grammy Awards National Screening Committee; Cheryl Keyes is a specialist on African American popular music who has also consulted extensively for legal firms on copyright and other issues relating to hip-hop artists; Tara Browner brings her experience as a participant in American Indian powwow dancing, and as a professional timpanist and percussionist, to her work; Timothy Taylor, who is currently working on a history of music in advertising, straddles the ethnomusicology and musicology departments; and Anthony Seeger's previous employment as head of the Indiana University Archives of Traditional Music, and later of the record company Smithsonian Folkways, allows him to offer popular courses on archiving and the music industry, in addition to those on the Americas. I am a specialist in Chinese music, but have also developed an expertise in grantsmanship (the writing of grant applications to fund study and research), which I teach as an

annual course—something that is essential for scholars and students in North America, where much funding for our work is highly competitive, and offered by a panoply of government agencies and private foundations.

The Ethnomusicology Archive and Other Facilities

One of the department's greatest strengths is the fine Ethnomusicology Archive, the third largest of its kind in the United States, which was established in 1961 as part of the Institute of Ethnomusicology.[18] Collecting both field and commercial recordings from around the world, the Archive has two permanent professional staff and several part-timers, including some students, who cover technical needs and client services. It is an invaluable resource for faculty and student research, but also serves the general public and participates in numerous outreach activities (a few of which are outlined below). Its plans for the future include a greater emphasis on restoration of historical recordings. The current archivist, John Vallier, cooperates with Anthony Seeger in running a popular course, "Audio-Visual Archiving in the 21st Century," concurrently listed for graduates and undergraduates.[19] John Vallier also runs a weekly internet radio show, "Sounds from the Vaults of the Ethnomusicology Archive," to bring the collections to wider notice.[20]

Other important assets of the department include a research laboratory with audiovisual, computing, and electronic equipment, which is currently being updated, and benefits from the oversight of professional electronics technician David Martinelli[21]; the publications programme, which publishes an occasional journal, individual monographs, and audio-visual products, and offers interested students useful professional experience in editing and running such an enterprise[22]; and a huge collection of musical instruments from around the world, many of which are used in our performance classes.[23]

These facilities also offer part-time employment opportunities to graduate students wanting broad professional training; otherwise, most of the financial aid open to them comes in the form of non-working fellowships, and, principally, service as teaching assistants to professors running large lecture courses in subjects such as music of the world and the development of jazz. We put all graduate students through courses to assist them in learning how to teach, and how to use technology in their teaching; as a result of this, on graduation they are equipped with very up-to-date skills in pedagogical technology.

Wider Contributions to the Field and Community Service

UCLA's contributions to the wider field of ethnomusicology continue to be substantial. Influential graduates of the Ph.D. programme have included several well-known scholars who have gone on to establish the field at other universities—for instance, José Maceda (1917-2004), the pioneering ethnomusicologist of the Philippines, who completed his Ph.D. in 1964, founded the Department of Asian Music at the University of the Philippines, and trained later generations of Philippine scholars.[24] Not all Ph.D. graduates have followed a conventional route through academia: Daniel Sheehy, for example, who graduated in 1979, has had a distinguished career with government agencies, becoming staff ethnomusicologist and director of Folk and Traditional Arts at the National Endowment for the Arts, before succeeding Anthony Seeger in 2000 as director of Smithsonian Folkways Recordings.[25] Similarly, Nora Yeh, whose Ph.D. was awarded in 1985, is now an archivist at the American Folklife Center, Library of Congress.[26] Some students who choose to stop at the M.A. also go on to success in related areas—one recent M.A. graduate, for instance, is Nicholas Bergh, who is an expert in historical field recordings and current field recording techniques, and is pursuing a career in sound recording and restoration.

Our graduate students are always very active in presenting papers at national and international conferences (including at the International Council for Traditional Music in Fujian, in January 2004), and several faculty members are heavily involved in professional organizations in the field. At present, Timothy Rice, former chair of the department, is president of the Society for Ethnomusicology, while I am a vice-president of SEM, and Anthony Seeger is secretary-general of the International Council for Traditional Music, whose office is currently situated in our department.

Outreach activities occur both at local and at international levels. The department offers numerous lectures and public concerts throughout the

academic year, in particular the annual spring festival of world music. In addition, many of our undergraduate and graduate students take part in programmes to teach world music in Los Angeles-area schools, and our Ethnomusicology Archive has spearheaded two recent initiatives to work with musicians of the local Filipino American and African American communities,[27] as well as participating in the international Central Asian Archiving Project.[28]

Individual faculty members, too, pursue significant avenues of community service and international exchange. For example, emeritus professor Nazir Ali Jairazbhoy was a prime mover in founding the Archives and Research Centre for Ethnomusicology in India in 1982.[29] In addition, he and Amy Catlin, his wife and co-researcher (a visiting faculty member at UCLA), produce educational videos based on their fieldwork in India and elsewhere, to plug a significant gap in world music educational resources[30]; recently they have also been involved in projects to assist the African-Indian Sidi community with cultural preservation and economic development. I frequently participate as interpreter, translator, and general intermediary for Chinese musicians and scholars travelling abroad—most recently, for the twenty-two Yunnanese musicians who performed in the Amsterdam China Festival in October 2005. Along similar lines, in 2000, Steve Loza collaborated with CENIDIM, the national centre for music research in Mexico, to bring a series of concerts and lectures on different world music traditions to Mexico City, where such programmes have been much less common than in the United States. The department as a whole is also fortunate to have international visiting scholars with us from time to time, either teaching or conducting independent research; from China, we welcomed Profs. Zhang Xingrong and Li Wei of the Yunnan Art Institute in 1999, and currently host Dr. Liu Yong of the China Conservatory of Music.

Addendum: Ph.D. Dissertation Summaries by Recent Graduate and Soon-to-Be Graduates

1. Gina Andrea Fatone, Ph.D. 2002, currently assistant professor of music at Bates College, Maine. "Making Hands Sing: Vocal-to-Motor Transfer of Melody Within Classical Scottish Highland Bagpiping and Selected Asian Instrumental Traditions in North America."

This cross-disciplinary study explores the nature and efficacy of a type of cross-modal music learning I call "vocal-motor transfer" which is prevalent within instrumental music pedagogy on a cross-cultural scale. In vocal-motor transfer, vocal renditions of music to be played on an instrument are learned through vocalization prior to, or concurrent with, the development of motor skills necessary for instrumental transference. Melodies are encoded by means of a mnemonic vocable inventory which may consist of purely symbolic syllables, or vocables bearing varying degrees of isomorphic resemblance (along several dimensions) to intended instrumental sounds. What makes this learning process so effective? I pursue this question from several perspectives, approaching it ethnographically through the perceptions of practitioners within selected traditions in North America, as well as through the application of materials from disciplines outside music (including cognitive science and language evolution). The ethnographic portion of my study includes several components: 1) my own learning experience within one tradition (*canntaireachd*, a form of vocal notation used by Scottish Highland bagpipers to teach the classical repertoire called *piobaireachd*), 2) observation and experience of *piobaireachd* instruction within the Scottish stronghold of Atlantic Canada, and 3) documentation of vocal-motor transfer within two Asian traditions as taught in the United States (Japanese *gagaku* and North Indian instrumental music). I conclude there is clear ethnographic support for existing empirical data regarding the role of auditory feedback mechanisms and other mental representations of music (including imagined singing and imagined hearing) in vocal-motor transfer. I also interpret vocal-motor transfer as an embodied form of cross-modal learning, and, based on evolutionary theories of language, consider the possible role of an evolutionary interaction between vocal and manual gesture in the efficacy of this learning process. Further dialogue between musicians and cognitive scientists is clearly needed to illuminate this topic. Overall, this study contributes to an understanding of the nature of musical instruction and how the mind processes information in the pedagogical process—issues of importance to ethnomusicology and other fields of research.

2. Chung-Chi Chen, Ph.D. expected December 2005. "From the Sublime to the Obscene: The Performativity of Popular Religion in Taiwan."

This dissertation examines the continuity and changes in performing arts in popular religion over the last three decades in contemporary Taiwan through ethnographic fieldwork. Performances, especially music and theatrical forms, have been intricately associated with and have played an active role in constructing popular religious culture; they have also been shaped by prevailing religious practice. Drawing on theories of performativity enunciated by theorists Michael Taussig, Judith Butler, and Maurice Bloch, this dissertation focuses on two drastically contrasting types of performances at Taiwanese temple festivals: one is traditional moralizing ritual opera that can be traced back at least to the 17th century and, although having undergone enormous change in its performance practice, is still vigorously performed; the other is striptease shows accompanied by contemporary Taiwanese pop music, which emerged in the early 1980s and became ubiquitous not only at temple festivals but also at weddings and funerals throughout the 1980s and 1990s.

I analyze these performances as modes of social action in which meanings are multiple, variously interpreted by participants and spectators. By contextualizing these performances and their transformation over time, I suggest that we cannot reduce them to merely a moral degradation. Rather, it is potentially more critical to see the phenomenon as an unspoken social critique of the rough and chaotic transition to capitalist and industrial society in Taiwan. The analysis draws on original fieldwork research conducted among musicians, temple patrons, theatrical troupes, and worshippers in Taiwan during the years 1995-1999 and in 2002-2003. In addition, periodicals, newspapers and historical documents are used to construct the trajectory of transformation over time.

3. J. Martin Daughtry, Ph.D. expected 2006. "'Émigrés from Atlantis': Russian Bards Crossing the Soviet/Post-Soviet Divide."

This is a dissertation-in-progress that investigates a genre of Russian-language sung poetry that enjoyed great popularity among the Soviet intelligentsia in the years after Stalin's death. This genre, called *avtorskaia pesnia* (commonly translated as "authors' songs"), and its practitioners (called "bards") were not officially recognized by the Soviet authorities. The resulting unofficial, "semi-underground" status lent an air of subversion to the music that, along with its intimate lyrics and Spartan musical accompaniment on a single guitar, contrasted starkly with "official" genres of the post-Stalinist period. The resulting oppositional ideological charge was seen as so central to *avtorskaia pesnia's* identity that many practitioners predicted that the genre would quickly wither away in the wake of the Soviet Union's 1991 demise. More than a dozen years later, these predictions have failed to materialize: *avtorskaia pesnia* continues to be performed and patronized throughout the Russian-speaking world.

Using a combination of historiographic, ethnographic, and musicological methods, this dissertation seeks to map the changes and continuities that have obtained as the producers and consumers of *avtorskaia pesnia* have negotiated the tempestuous waters separating the pre-perestroika Soviet era from the current "post-Soviet" period. Chapter one discusses the epistemological questions ("What is *avtorskaia pesnia*?" "Is it a genre or something else?" "What are its defining characteristics?") that have been the collective obsession of the music's supporters and detractors for the past fifty years. In this chapter, the interdisciplinary discourse on genre, defined by Hans Jauss as a "horizon of expectations," is employed to both illuminate the *avtorskaia pesnia* community's attempts to define itself and to suggest a way out of the circular reasoning that characterizes much of its debates. In this chapter, I examine the debate over genre in three domains: (1) Russian theoretical discussions of *avtorskaia pesnia*; (2) the less formal discursive field generated by performers and fans; and (3) the metaphorical "debate" that is enacted by the songs themselves.

Chapters two and three deal with the phenomenology of performance in the Soviet and post-Soviet eras, respectively. Here I employ ethnographic "thick

description" and fine-grained musicological analysis to give the reader a sense of the evolving dynamics of *avtorskaia pesnia* performance, and thus, the changing ways in which performance helps articulate the community's complex and often contradictory attitudes about aesthetics, ethics, politics, economics, history, power, and class. Chapter four gives similar treatment to *avtorskaia pesnia* as it is performed in contemporary émigré communities in the United States.

The concluding chapter, entitled "The Aesthetics of Attenuation," is an attempt to provide a new theoretical frame for understanding musical traditions that persist in the wake of cataclysmic sociopolitical change. As the practitioners of *avtorskaia pesnia* crossed the Soviet/Post-Soviet divide, they developed a profound ambivalence toward their music that was deeply linked to their attitudes toward the quickly-receding Soviet past and the chaotically-emerging post-Soviet present. At the same time, the relative salience of the genre sharply dropped, as post-Soviet audiences became deluged with the host of foreign and homegrown musical styles that state censorship had previously suppressed. The introduction of market capitalism placed further strains on, and opened up new opportunities for, the post-Soviet bards. All of these changes occurred at a fragile historical moment when people's attitudes toward the Soviet Union, that massive "Atlantis" from which they were all temporal "émigrés," were being refigured. In attempting to understand the way in which this unofficial Soviet music has come to signify, albeit in an attenuated form, in the post-Soviet era, the dissertation provides a platform for the discussion of other instances in which "yesterday's music" struggles to make sense in radically new environments.

4. Guinard Moufarrej, Ph.D. expected December 2005. "Music and the Ritual of Death among the Maronite Christians of Lebanon."

My dissertation examines the development of music and ritual in the funeral tradition of the Maronites, a Lebanon-centered indigenous Christian community in communion with the Roman Catholic Church. In the late twentieth century, modernization, globalization, emigration, the Lebanese war (1975–1990), and other factors combined to alter many aspects of the ritual.

I address several issues, including the impact of political, economic, and social changes in Lebanese society on the practice of the ritual; the role of laments and canticles in creating a communal feeling among the participants; the response of the Maronite Church to cultural globalization; and finally, people's attitudes towards death and how they are changing in accordance with changes in lifestyle.

I employed two major research methods in investigating the Maronite funeral ritual and the music associated with it: the first was ethnographic fieldwork that allowed me to document the contemporary situation; the second was the analysis of historical manuscripts and books to understand its antecedents. Inspired in large measure by the work of ethnomusicologist Kay Shelemay and historical musicologist Peter Jeffery, this diachronic approach of integrating history with ethnographic research, still uncommon in the field, offers invaluable avenues for understanding the development and current practice of this tradition.

I carried out my major fieldwork from July 2002 to July 2003. During my stay in Lebanon, I attended a dozen funerals and was therefore able to conduct interviews in many different villages, where I acquired a general idea of the differences and similarities in Maronite funeral customs. My archival research involved an examination of a manuscript from the year 1480 and other edited books of funeral liturgy. Working on the manuscript, which is written in Syriac, a dialect of Aramaic, necessitated learning a dead language. My hardest challenge was to find a Syriac teacher, especially since only a few people are capable of teaching it today.

My status as an insider provided me with extensive access to the Maronite community. I was welcomed by the community and offered assistance, yet being involved with the community meant sharing grief and pain. I had to experience people's pain in order to understand their behavior and response to grief. In the early stages of my research, I was reluctant to talk explicitly about my subject in a culture that considers death taboo. Later on, as I gained more self-confidence in broaching the subject and acquired people's respect, my task

become easier.

Drawing upon Arnold van Gennep's model of rite of passage and Victor Turner's concept of liminality, I examined the three-stage sequence of the Maronite funeral ritual in its religious and social dimensions, with special attention to the second stage—that is, the liminal or transitional stage. My analysis of the ritual benefited from the interpretive and symbolic approach of Clifford Geertz. I also referred to practice theory, and in particular, to Pierre Bourdieu's concept of *habitus* to show how human activities are means by which human beings continually reproduce and reshape their social and cultural environments.

5. Kathleen Noss Van Buren, Ph.D. expected 2006. "Making Music with a Message: Arts and Community Education in Nairobi, Kenya."

Ethnomusicologists have demonstrated growing interest in how music might shape as well as reflect society. My dissertation takes this investigation further, focusing on the use of music by artists and organizations in Nairobi, Kenya, for community education campaigns (such as to address HIV/AIDS, children's rights, and drug and alcohol abuse). Based on fieldwork in the 1990s and 2004, my dissertation is entitled "Making Music with a Message: Arts and Community Education in Nairobi, Kenya." Issues I consider include: the differing roles and perspectives of participants in educational performances (artists, sponsors, target audiences); historic precedents for contemporary efforts; strategies for communication and education through the arts; and the benefits and challenges of communicating about specific issues such as HIV/AIDS through the arts. My work in Nairobi involved: interviews with participants in educational programs; audio and video recording of performances; participation in arts ensembles; volunteer work with community organizations focused on issues such as HIV/AIDS and children's rights; and collection of media and print materials on music and education campaigns.

My research reveals an ongoing battle between music reflecting and music shaping society. While a number of artists and organizations in Nairobi are drawing upon music for educational purposes, performances are frequently unpolished and uses of music only secondary (for instance, little time is spent developing performances and music is used only to attract audiences, while other arts convey the key messages). Furthermore, individuals who believe firmly in the ability of music to promote social change and who carefully construct performances in order to communicate to audiences are limited in their ability to impact audiences by a number of social, cultural, and political factors (including perspectives on music in Kenya and on particular issues such as HIV/AIDS, as well as a prevailing dependence on donors).

Born and raised in Cameroon, West Africa, my interest in Africa, in African arts, and in issues such as HIV/AIDS is personal as well as academic. As I have pursued undergraduate and graduate studies in the United States, I have sought ways in which to contribute back to life in Africa both academically and practically. Researching the use of music for community education has offered me a unique opportunity to further academic knowledge about African performance and also to contribute practically to the life of African communities. Focusing on issues such as HIV/AIDS has enabled me to collaborate in the field as well as in scholarly discussions with others who are trying to understand and hopefully to help counter some of the greatest challenges affecting African communities and the world today.

6. Chuen-Fung Wong, Ph.D. expected 2006. "Music Making and Cultural Identity among the Uyghur in Modern China."

My research concerns the musical cultures of the Uyghur (re-romanized in Mandarin Chinese as "Weiwuer") people in the Xinjiang Uyghur Autonomous Region. I first came across Uyghur music in the transcription course I took at the Chinese University of Hong Kong, where students were assigned to transcribe an incomprehensibly elaborated melody from a classical Muqam suite. My curiosity about Uyghur music, however, was not thwarted by this somewhat negative experience. I was lucky enough to attend a concert by the Xinjiang Muqam Ensemble at the Hong Kong Arts Festival 2000, featuring selected excerpts from the *On Ikki Muqam* suites. I was enthralled not only by the

beautifully crafted instruments but also by their sonorous timbre, sophisticated melodic modes, and vigorous rhythmic patterns. These initial encounters brought me to preliminary fieldtrips to Urumchi and Kashgar in the summers of 2002 and 2003.

Back at UCLA, in order to prepare for the required language skills for future fieldtrips, I spent two years studying modern Turkish in the Department of Near Eastern Languages and Cultures. To equip myself with a solid musical background in Central Asian and Middle Eastern music, I also played the Egyptian end-blown flute *nāy* in the Near Eastern music ensemble directed by Professor Ali Jihad Racy at UCLA, and the Central Asian transverse flute *ney* in the Los Angeles-based Gulistan Dance Theatre. Then I went on another two longer fieldtrips to Xinjiang during the academic year 2004-05, when I studied Uyghur language at the Xinjiang Arts College and the seven-string plucked lute *rawap* under Professor Alim Qadir. I also conducted numerous interviews with local musicians and scholars, attended various performances from staged concerts to rural *meshrep*, and made copious field recordings. Entitled "Music Making and Cultural Identity among the Uyghur in Modern China," my dissertation studies the dynamic relationship between music making and the construction of ethnic identities among the urban Uyghur in the capital city of Urumchi. It investigates the musical practices and cultural meanings in an urban setting, including the revitalization of traditional musical forms, tourist-oriented musical performance, the popular music industry, and the modernization of classical and rural music performance. I illustrate how music making has played a central role in the process of identity formation, through the interactions between historical discourses, ethnicity, cultural policy, and social life. I conclude the dissertation by theorizing the postcolonial politics of marginality and periphery and its broader significance to the study of ethnomusicology as a whole.

[1] See the "Guide to Programs in Ethnomusicology" on the Society for Ethnomusicology website for a comprehensive list (<http://webdb.iu.edu/sem/scripts/guidetoprograms/guidelist.cfm>).

[2] In the following historical outline, I have drawn heavily on the relevant section of the department website (<http://www.ethnomusic.ucla.edu>); on another UCLA website on 1960s history (<http://www.english.ucla.edu/ucla1960s/6061/jimenez4.htm>); and on Brian Shrag's paper "Grooving at the Nexus: The Intersection of African Music and Euro-American Ethnomusicology," available electronically (<http://www.ethnomusic.ucla.edu/Groovin%20at%20the%20Nexus.pdf>).

[3] Hood died in 2005, aged 87. For a brief obituary, see <http://www.indystar.com/apps/pbcs.dll/article?AID=/20050810/NEWS06/508100392/1012/NEWS06>. He published widely on Javanese music, and also produced the influential book *The Ethnomusicologist* (New York: McGraw-Hill, 1971).

[4] <http://www.ethnomusic.ucla.edu/institute%20brochure.pdf>

[5] <http://www.ethnomusic.ucla.edu/ensembles/worldmusic/index.htm>;
<http://www.ethnomusic.ucla.edu/people/faculty.htm>

[6] Charles Seeger (1886-1979) was a seminal figure in the establishment of musicology and ethnomusicology in the United States, publishing an enormous range of articles and essays on every conceivable aspect of music and the role of music in society. See Ann M. Pescatello, *Charles Seeger: A Life in American Music* (Pittsburgh: University of Pittsburgh Press, 1992).

[7] J.H. Kwabena Nketia (b. 1921) has been an immensely influential figure both in his home country of Ghana, where he founded and acted as first director of the International Centre for African Music and Dance in Legon, and in the United States. For a brief biography, see <http://people.africadatabase.org/en/profile/4766.html>. Among his prolific output, the book *The Music of Africa* (New York: W.W. Norton, 1974) has been translated into Chinese.

[8] <http://www.ethnomusic.ucla.edu/degreeprograms/gradethno.htm>

[9]

<http://www.ethnomusic.ucla.edu/degreeprograms/gradsystemus.htm#description>.

Because of shortness of space, I concentrate in this paper on the ethnomusicology programme. Systematic musicology offers a scientific/empirical stream that includes music perception and cognition, acoustics, analysis of timbre, etc., taught by Roger Kendall; and a philosophical stream that highlights music aesthetics, sociology of music, semiotics, hermeneutics, and critical theory, taught by Roger Savage. In practice, many students in each programme find it useful to take courses in the other.

[10] <http://www.ethnomusic.ucla.edu/degreeprograms/ugethno.htm#description>

[11] <http://www.ethnomusic.ucla.edu/degreeprograms/ugjazz.htm#description>

[12] Most students in the Department of Ethnomusicology are citizens or permanent residents of the United States, although the graduate program currently includes a few people from Hong Kong, Taiwan, South Korea, and Norway. However, the high rate of non-resident tuition inevitably limits the number of such students who can come—although naturally we would like to have more.

[13] The full range of courses offered may be found at <http://www.registrar.ucla.edu/schedule/catalog.asp?sa=ETHNOMU&funsel=3>. The routine time-to-degree for the M.A. in ethnomusicology is two years of coursework and research; the ideal time-to-degree for the Ph.D. involves a further year of coursework, and then doctoral exams, field research, and writing up that are likely to take three more years—i.e. four in total beyond the M.A. Many students take a little longer. The B.A. degree normally takes four years.

[14] <http://www.international.ucla.edu/centers.asp>

[15] <http://www.gdnet.ucla.edu/iacweb/iachome.htm>

[16] A list of recent dissertations can also be found on the departmental website (<http://www.ethnomusic.ucla.edu/alumni/recentdissertations.htm>).

[17] <http://www.ethnomusic.ucla.edu/people/faculty.htm>

[18] <http://www.ethnomusic.ucla.edu/Archive/history.htm>

[19] <http://www.ethnomusic.ucla.edu/courses/292/>

[20] <http://www.ethnomusic.ucla.edu/Archive/radio.htm>

[21] <http://www.ethnomusic.ucla.edu/facilities/lab.htm>

[22] <http://www.ethnomusic.ucla.edu/publications/index.htm>

[23] <http://www.ethnomusic.ucla.edu/facilities/instrumcoll/index.htm>

[24] Ricardo D. Trimillos, "In Memoriam: José Monserrat Maceda (1917-2004)." *SEM Newsletter* 39.1 (2005): 14-16.

[25] http://www.folkways.si.edu/about_folkways/staff_bios.html

[26] <http://www.ethnomusic.ucla.edu/archive/bioyeh.htm>

[27] <http://www.ethnomusic.ucla.edu/Archive/afamilia.htm>;

<http://www.ethnomusic.ucla.edu/Archive/gala.htm>

[28] <http://www.ethnomusic.ucla.edu/Archive/tajik.htm>

[29] http://www.archive-india.org/arce_profile.html

[30] <http://www.apsara-media.com/>

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