

**KATHLEEN ANN HOOD, PH.D.**  
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**EDUCATION**

- 9/95 – 3/02 University of California, Los Angeles  
Ph.D. in Ethnomusicology (degree conferred March 2002)  
  
M.A. in Ethnomusicology (degree conferred March 1998)
- 9/85 – 6/86 California State University, Los Angeles  
Coursework toward K–12 teaching credential
- 9/78 – 1/80 University of Southern California  
Coursework toward M.M. (Master in Music) degree
- 9/72 – 6/76 University of California, Los Angeles  
B.A. in Music, with a specialization in performance

**PH.D. DISSERTATION**

“Music and Memory in a Global Age: Wedding Songs of the Syrian Druzes.” Dissertation chair, Ali Jihad Racy.

This dissertation examines the wedding song repertoire of the Druzes of Jabal al-‘Arab in southern Syria. I investigate how Druze identity and values are expressed through these songs, and how the community’s identity is both affected by and reinforced through a collective memory of historical events as preserved in Druze song lyrics. The traditional wedding song repertoire provides an ideal context in which to study the relationship between collective and individual memory and the connection between collective memory and history. I also explore changes to the traditional repertoire, including the adoption of “stereo,” the commercial audiocassette dissemination of popular Arab music, and a corresponding preservation of some of the genres as “folklore.” Finally, this study illustrates the effectiveness of song in expressing collective memory and identity. The research is based on fieldwork in Syria, conducted from April to October 2000.

**MASTER’S THESIS**

“Music, Spirituality, and Cultural Identity: The Liturgy of the Antiochian Orthodox Church in Los Angeles.” Thesis chair, Ali Jihad Racy.

This thesis explores the role that liturgical music plays in the spiritual and cultural identity of Orthodox Christian Arab-Americans living in Los Angeles. At St. Nicholas Cathedral in Los Angeles where I

conducted my field research, there are two traditions, Eastern and Western, that exist side by side in a balanced coexistence. This balance is expressed by the Cathedral's bilingual English and Arabic service, which features chanters who sing in Arabic in the traditional, monophonic Byzantine style and a choir that sings Western European-style hymns in English in four-part harmony. This thesis shows how such a balance can be reflective of the constituency and identity of the congregation.

## RESEARCH INTERESTS

Middle East; Africa, especially Islamic North and West Africa; music of the Arab world; music and religion; music and medicine; music in immigrant communities, particularly the Arab-American community; popular music of North and West Africa; popular music of the world; identity and music; applied ethnomusicology; musical change and transformation; and gender studies.

## TEACHING EXPERIENCE

Spring 2009	Guest lecturer on "Andalusian Music" for ARABIC M155 – Al-Andalus: Literature of Islamic Spain, University of California, Los Angeles
Winter 2007	Lecturer, Music Cultures of the World: Africa and the Near East, University of California, Los Angeles
Fall 2005	Lecturer, Introduction to World Music, University of California, Riverside
Spring 2005	Lecturer, Performance Traditions of the Middle East and Gendering Performance in Islam, Pomona College, Claremont, California
Fall 2003	Guest lecturer on "Persian Pop Music in Los Angeles" for the Popular Music Cultures of the United States course, University of California, Riverside
Winter 2003	Lecturer, Introduction to World Music, University of California, Riverside
November 2001	Guest lecturer on "Music of the Middle East and North Africa" for the World Musics course, California State University, Los Angeles
Winter 1997	Teaching Assistant for the Development of Jazz class at UCLA
Spring 1996	Teaching Assistant for the UCLA Near East Ensemble
1986 – 1989	Cello teacher, Evergreen Music Conservatory
1985 – 1986	Third grade bilingual (Spanish) teacher – Los Angeles Unified Schools
1983 – present	Private cello teacher

## OTHER WORK EXPERIENCE

2/07 – present	Publications Director and Events Coordinator, UCLA Ethnomusicology Department (first as interim, then as permanent Director)
2/04 – present	Bibliographer/assistant for Prof. A.J. Racy, UCLA
2/02 – 1/03	Assistant for Selva, Inc., artist-owned independent record company
1/02 – 3/03	Bibliographer for Prof. A.J. Racy, UCLA
8/99 – 1/00	Assistant for <i>The News Circle Magazine: Arab-American Affairs</i>
Fall 1999	Research assistant for Prof. A.J. Racy, UCLA
9/97 – 9/98	Library Assistant, UCLA Ethnomusicology Archive
1988 – present	Cellist and founder of the Ondine Chamber Ensemble
1985 – 1986	Third grade bilingual teacher (Spanish) – Los Angeles Unified Schools,
1980 – present	Cellist with the Long Beach Symphony Orchestra
1972 – present	Freelance cellist, including recording sessions

## SELECTED MUSICAL PERFORMANCE EXPERIENCE

Performed with Turath Ensemble (Arab *takht* ensemble) in “A Concert of Our Heritage,” presented by The House of Palestine, Sherwood Auditorium, La Jolla, CA, 26 February 2011  
Performed with Turath Ensemble (Arab *takht* ensemble) in “A Poet and A Singer: The Legacy of Mahmoud Darwish,” UCLA’s Schoenberg Hall, 5 November 2009  
Recorded on an album by well-known West African popular artist Cheick-Tidiane Seck, March 2000  
Recorded on an album by renowned Sudanese singer Mohamed Wardi, 1999.  
Directed and performed with the UCLA Near East Ensemble for “Music and Dance on the Grass,” May 1996  
Performed with renowned Egyptian singer Sayyid Makkawi, Los Angeles Airport Hilton, June 1994  
Kan Zaman Classical and Folkloric Arabic Ensemble, April 1994 – April 1998  
Performed solo cello on the film *Suture*, 1993  
UCLA Near East Ensemble, March 1992 – 1999  
Recorded on the soundtrack of *The Man Who Loved Women*, 1983  
*Tipica Antillana* (Cuban charanga band), February 1982 – June 1982  
Recorded on the soundtrack of *Hangar 18*, 1980

## ACADEMIC AWARDS & GRANTS

2011 Grant from the Arab Fund for Arts and Culture (AFAC) for project entitled: “Continuity and Change in the Bedouin Music of the North Badia, Jordan”  
2010 Grant from the Firebird Foundation for the “Bedouin Heritage Project”  
2001 Dissertation Year Fellowship, UCLA  
1999 The Turath Organization/Ali Jihad Racy Fellowship for Arab Music Studies  
Summer 1998 FLAS Title VI Fellowship for the study of Arabic  
1997 – 1998 FLAS Title VI Fellowship for the study of Arabic

## FIELDWORK

July 2011 Fieldwork among the Bedouin communities in the North Badia, Jordan  
July 2010 Fieldwork among the Bedouin communities in the North Badia, Jordan  
4/03 to 9/03 Fieldwork among the Druze communities in Lebanon, Syria, and Jordan  
4/00 to 10/00 Fieldwork among the Druze community in Syria  
1/97 to 12/97 Fieldwork among the Arab-American community in Greater Los Angeles

## PUBLICATIONS

Co-authored article “Continuity and Change: Bedouin Expressive Culture in the North Badia, Jordan” with Mohammad Al-Oun, submitted to the Arab Fund for Arts and Culture, November 2011.

Review of *Palestinian Arab Music: A Maqam Tradition in Practice* by Dalia Cohen and Ruth Katz in the *Journal of Palestine Studies*, 39(1), Autumn 2009, 84-85.

Review of *Among the Jasmine Trees: Music and Modernity in Contemporary Syria* by Jonathan Shannon in the *World of Music*, Vol. 50(2), 2008.

*Music in Druze Life: Ritual, Values, and Performance Practice*. London: The Druze Heritage Foundation, 2007.

“Eating and Singing in Suwayda, Syria,” in *The Ethnomusicologist’s Cookbook*. Edited by Sean Williams. New York: Routledge, 2006.

Review of *Asmahan’s Secrets: Woman, War, and Song* by Sherifa Zuhur in the *Yearbook for Traditional Music*, Vol. 35, 2003, 209-211.

Co-authored article “Wadi al-Safi” with Sami Asmar in *Colors of Enchantment: Theater, Dance, Music, and the Visual Arts of the Middle East*. Edited by Sherifa Zuhur. Cairo and New York: The American University in Cairo Press, 2001.

Review of *Arab Music and Musical Notation* by Issam El-Mallah in the journal, *Notes*, June 2000, 975-976.

### **CONFERENCE PRESENTATIONS AND OTHER LECTURES**

“Performance of the Dabka and Bedouin Identity in Northern Jordan.” Paper to be presented at the conference “The Arab East and the Bedouin Component: Features and Tensions from Late Antiquity to the Present,” Cairo, Egypt, November 29–December 1, 2012.

“Dancing the Body Politic: The Adoption of Dabka by Jordanian Bedouins.” Paper to be presented at the Society for Ethnomusicology 57<sup>th</sup> Annual Meeting, New Orleans, LA, November 1–4, 2012.

“The Druze Musical Heritage.” Lecture presented at the American Druze Society Annual Meeting, San Diego, CA. June 29, 2012.

“Continuity and Change: Bedouin Music and Dance in the North Badia, Jordan.” Lecture presented at the Nazir Ali Jairazbhoy Colloquium Series, University of California, Los Angeles. April 4, 2012.

“UCLA Ethnomusicology Publications, Yesterday and Today.” Paper presented at the Society for Ethnomusicology 55<sup>th</sup> Annual Meeting, Los Angeles, CA. November 2010.

“Lebanese Zajal Singers as Cultural Ambassadors: The Business of Nostalgia.” Paper presented at the Society for Ethnomusicology 51<sup>st</sup> Annual Meeting, Honolulu, Hawaii. November 2006. This paper was part of the panel, “Music in the Arab Diaspora: Remembrance and Negotiation of Cultural Identity,” for which I was chair.

“Convoluting Gender: Misrepresentation of the Wodaabe of Niger.” Paper presented at the Society for Ethnomusicology 50<sup>th</sup> Annual Meeting. Atlanta, Georgia. November 20, 2005.

“When is Music of the World Not World Music? The Case of Algerian Sha‘bi.” Paper presented at the Society for Ethnomusicology 49<sup>th</sup> Annual Meeting. Tucson, Arizona. November 7, 2004.

“The Druze Musical Heritage.” Paper presented at the Druze Heritage Foundation Second International Conference, *Druze Perspectives*. Oxford, England. October 3, 2004.

“Radio Sawa: Winning Arab Hearts and Minds?” Paper presented at the Society for Ethnomusicology 48<sup>th</sup> Annual Meeting, Miami, Florida. October 5, 2003. This paper was part of the panel, “Globalization & Cultural Exchange: Arab Music in the Modern Age,” for which I was chair.

“Radio Sawa: Winning Arab Hearts and Minds.” Paper presented at the Society for Ethnomusicology Southern California Chapter, Loyola Marymount University, Los Angeles, California. February 22, 2003. This paper was part of the panel, “Globalization & Cultural Exchange: Arab Music in the Modern Age,” for which I was chair.

“Why Do the Syrian Druzes Sing War Songs at Weddings? Music as a Survival Strategy.” Paper presented at the Society for Ethnomusicology 47<sup>th</sup> Annual Meeting, Estes Park, CO. October 26, 2002.

“The Subtle Revolution: ‘Stereo’ and Syrian Druze Wedding Music.” Paper presented at the Middle East Studies Association (MESA) Conference. San Francisco, California. November 19, 2001.

“Pan-Arab Popular Music and the Preservation of Syrian Druze Identity.” Paper presented at the Society for Ethnomusicology 46<sup>th</sup> Annual Meeting, Southfield, Michigan. October 28, 2001.

“The Subtle Revolution: ‘Stereo’ and Syrian Druze Wedding Music.” Paper presented at the Society for Ethnomusicology Southern California Chapter 35<sup>th</sup> Annual Meeting, University of California, Santa Barbara. February 25, 2001.

“The Druze Wedding Song Repertoire and Cultural Identity.” Paper presented at the First International conference *The Druzes: 1000 Years of History, Reform, and Tradition*. June 12, 1999.

## **PROFESSIONAL ACTIVITIES AND ACADEMIC SOCIETIES**

Society for Ethnomusicology  
Society for Ethnomusicology, Southern California Chapter (was Program Chair for the 2005 Annual Conference)  
Syrian Studies Association  
Musicians’ Union, Local 47 and 353

## **RESEARCH LANGUAGES**

Arabic (reading and intermediate speaking), French (reading), Spanish (fluent)