

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 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/public 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

PROFESSIONAL EXPERIENCE

2/07 – present	Publications Director, Events Coordinator, and Instrument Coordinator, UCLA Department of Ethnomusicology (first as interim, then as permanent Director) Responsible for: overseeing the sales of ethnomusicology publications, CDs, DVDs, and videotapes; producing the journal <i>Selected Reports in Ethnomusicology</i> , CDs, DVDs, and other publications of the department; writing, editing, and overseeing publication of departmental newsletter, CD and DVD covers, publications catalog, and concert programs; assisting the Chair and other faculty to organize all aspects of
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symposia, lectures, performances, and other special events; involved on a regular basis with other members of the Department of Ethnomusicology, including the Management Services Officer, Department Chair and other faculty members, as well as the accounting department, sound technicians, stage managers, and the program directors of other campus venues; supervises and trains one graduate student worker who works twenty hours a week in the office; inventory and maintenance of departmental instrument collection.

- 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 *The News Circle Magazine: Arab-American Affairs*
- 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” in Jordan
- 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 two entries on the music of Jordan with Sami Asmar for the *SAGE International Encyclopedia of Music and Culture* [forthcoming].

Co-authored book *The Bedouin Beauty of My Grandmother*, with Gazua Matrauk Elaun. Amman, Jordan: The Hashemite Fund for Development of Jordan Badia and Ministry of Culture, 2017

Review of *The Arab Avant-Garde: Music, Politics, Modernity* (2013), edited by Thomas Burkhalter, Kay Dickinson, and Benjamin Harbert in *Ethnomusicology* 60(2), 2016.

Co-authored article “Changing Performance Traditions and Bedouin Identity in the North Badia, Jordan” with Mohammad Al-Oun, *Nomadic Peoples* 18(2):78-99, 2014.

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* (2006) by Dalia Cohen and Ruth Katz in the *Journal of Palestine Studies*, 39(1): 84-85, Autumn 2009.

Review of *Among the Jasmine Trees: Music and Modernity in Contemporary Syria* (2006) by Jonathan Shannon in *The World of Music* 50(2):128-131, 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, 141-145. New York: Routledge, 2006.

Review of *Asmahan's Secrets: Woman, War, and Song* (2001) by Sherifa Zuhur in the *Yearbook for Traditional Music*, Vol. 35:209-211, 2003.

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, 297-320. Cairo and New York: The American University in Cairo Press, 2001.

Review of *Arab Music and Musical Notation* (1997) 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 presented at an international conference in Cairo, Egypt: *The Arab East and the Bedouin Component: Features and Tensions from Late Antiquity to the Present*, hosted by the Orient Institut Beirut. November 29–December 1, 2012.

"Dancing the Body Politic: The Adoption of Dabka by Jordanian Bedouins." Lecture to be presented at the Society for Ethnomusicology 57th 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 55th Annual Meeting, Los Angeles, CA. November 2010.

"Lebanese Zajal Singers as Cultural Ambassadors: The Business of Nostalgia." Paper presented at the Society for Ethnomusicology 51st 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 50th 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 49th 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 48th 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 47th 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 46th 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 35th 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; on local arrangements committee for the 2016 Annual Conference at UCLA)

Syrian Studies Association

Musicians’ Union, Local 47 and 353

RESEARCH LANGUAGES

Arabic (intermediate speaking and reading), French (reading), Spanish (fluent speaking; advanced reading and writing)