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UCLA'S INSTITUTE OF ETHNOMUSICOLOGY, 1961-1974

Anne Briegleb, Max Harrell,
Mantle Hood, Gertrude Robinson

Interviewed by Dustin Miller

Completed under the auspices
of the
Oral History Program
University of California
Los Angeles

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BIOGRAPHICAL SUMMARIES

Mantle Hood, the founding director of the Institute of Ethnomusicology, was born in Springfield, Illinois, in 1918. After army service in Europe during World War II, he attended the University of California at Los Angeles, receiving the A.B. in music in 1951 and an M.A. in composition, also in 1951. He studied composition privately with Ernst Toch from 1945 to 1950. A Fulbright Fellowship allowed him to study ethnomusicology and Javanese music with Jaap Kunst at the University of Amsterdam. His thesis for his Ph.D. was an analysis of Javanese mode systems, The Nuclear Theme as a Determinant of Patet in Javanese Music (1954). He joined the faculty at UCLA in 1954 and advanced to full professorship in 1962. In 1975 he was awarded a Senior Fulbright Fellowship which took him to India. He was appointed adjunct professor at the University of Maryland in 1976 and was visiting professor at Yale University and Wesleyan University in 1977.

While at UCLA, Hood developed an extensive program that was novel in its aim of teaching through performance and was the first in America to give instruction in Javanese gamelan performance. Under Hood's leadership, performance opportunities in Persian, Japanese, Mexican, Indian

classical, Balinese, Greek, and African musics were made available to students, as were increased courses in methodology and world music surveys. As early as 1958, Hood brought native instructors to the United States to teach ethnomusicology classes. In 1961, Hood organized the Institute of Ethnomusicology to coordinate research and performance activities on the UCLA campus.

Hood first visited Indonesia on a Ford Fellowship (1956-58) and thereafter traveled and lectured extensively around the world. He was president of the Society for Ethnomusicology from 1965 to 1967. He has been a visiting professor at Harvard University (1961), the University of Ghana (1962), and Drake University (1972). He is a member of the editorial committee and adviser on ethnomusicology for The New Grove Dictionary of Music and Musicians, sixth edition.

Hood's second book, The Ethnomusicologist (1971), contains the heart of his philosophy of the field and its methods. He calls for a balanced study in ethnology and music as well as pre-fieldwork training in necessary languages. Actual performance experience with any music studied enhances research as much as the many new devices of the laboratory like the Melograph, the computer and linguistic techniques. Of equal importance is a respect for and understanding of the feelings and rights of the cultural

"owners" of any music studied. His recordings, films, and many of his compositions reflect an interest in world musics, as, for example, his own piece Owari, a synthesis of African, Asian, and Western musical elements for eleven players. (Biographical information on Mantle Hood adapted from The New Grove Dictionary of Music and Musicians, sixth edition (London: Macmillan Publishers Limited, 1980).

Anne Briegleb Schuursma, born and raised in Southern California, attended Pasadena City College and UCLA, where she received her B.A. in music. Mantle Hood was among the professors who had the most influence on her undergraduate education. She then received her M.L.S. degree from the University of Southern California but returned to UCLA to take a position as assistant librarian in the College Library. In 1961, when the Institute of Ethnomusicology needed its first archivist, Briegleb was the logical choice as a trained librarian with a background in ethnomusicology.

When she started with the ethnomusicology archive in 1961, the collection comprised only four cabinets: one for phonographic recordings and three for field tapes deposited by Mantle Hood, Robert Garfias, and Robert Brown. She then began to obtain materials for UCLA's Kunst Collection and organized efforts to create the Oriental Collection. She was instrumental in bringing the McPhee Collection to UCLA

and helped to catalogue the field collections of many former UCLA graduates or professors. With a grant to visit the Archives of Traditional Music at Indiana University and the Library of Congress in 1962, she studied methods of cataloging sound recordings and devised the practical system that is still in use at UCLA. In 1966, she visited European archives and published her account in a guide to European sound archives in 1968. In 1969, she traveled through the United States and Canada to review archives in these countries; her study was published in 1971 by the Society for Ethnomusicology. She twice received Fulbright-Hays grants to travel to Romania and study the music of that country. She served two three-year terms as editor of Phonographic Bulletin, the journal of the International Association of Sound Archives. She retired from UCLA in December 1984. (Biographical information on Briegleb drawn from Ethnomusicology at UCLA, Newsletter of the Program in Ethnomusicology, UCLA Department of Music, 2:2, Winter 1985; and Library Newsletter/UCLA, no. 521, January 25, 1985.)

Gertrude Rivers Robinson was born in 1927 in Camden, South Carolina. She received her B.A. from Cornell University in 1947. She then studied at Eastman School of Music. She entered the master's program in music at UCLA in 1955, where she quickly became involved in the nascent ethnomusicology program. As a performer, she plays the

gender barung, the saron, and the bonang in Javanese gamelan, as well as lead gender, the gang'sa, the reyong, and the gender wayang quartet and gamelan angklung in Balinese gamelan. She has done field work in Bali and India. Her master's composition was Bayangan: Piece for Western Septet and Balinese Octet, a one-movement work that fuses selected aspects of Balinese and Western musical practice. In 1970, she recorded the music of Wajan Gandera, issued as Bali South in 1973 by I.E. Records. Since 1970, she has been the director of the ethnomusicology program at Loyola Marymount University in Los Angeles. In 1973 and 1975, she was chair of the Committee on Ethnomusicology and Music Education, Society for Ethnomusicology. (Biographical information on Robinson drawn from Directory of UCLA Ethnomusicology Graduates, Program in Ethnomusicology, Department of Music, UCLA, 1977.)

Max Leigh Harrell was born in 1933 in Bruceville, Indiana. He received his B.A. at UCLA in 1960, his M.A. in 1972, and his Ph.D. in 1974. His master's thesis was entitled "Scales and Modes in the Music of West Java"; his dissertation was on "The Music of the Gamelan Degung of West Java." Harrell has participated in numerous ethnomusicology performance groups at UCLA and has been the director of the Balinese ensemble. He has done field work in Central and West Java and Bali. From 1975 to 1982, he was an assistant

professor in the music department at UCLA. He has been a museum specialist for the ethnomusicology program with responsibility for the care and maintenance of the program's instrument collection. Harrell wrote the article on West Javanese music for The New Grove Dictionary of Music and Musicians, sixth edition. (Biographical information on Harrell drawn from Directory of UCLA Ethnomusicology Graduates, Program in Ethnomusicology, Department of Music, UCLA, 1977.)

The Institute of Ethnomusicology was established [in 1961] to encourage collaboration among students and faculty representing disciplines in the humanities and social sciences with particular interest in the performing arts of various parts of the world in order to facilitate an interdisciplinary approach to these studies in music and the related arts. Research objectives are concerned with techniques for defining and describing, on an international and comparative basis, the norms of style and music and related arts viewed within their social contexts. Studies are directed toward fundamental concepts, as well as toward new laboratory methods and techniques. Specific projects, in which there is balanced emphasis on performance, theory, and research, include the following major geographic areas: the Americas; Oceania; the Far East; South and Southeast

Asia; the Balkans and the Near East; Africa; South America; and Europe. A large archive of unique materials and complete laboratory facilities are available to students and faculty. Special symposia, lectures, and presentations of non-Western music, dance and theater are offered as a public service.

--Mantle Hood, Director,
quoted from the UCLA General Catalogue, 1974-1975

In July 1974, University President Charles J. Hitch in a report to the members of the Regents Committee on Educational Policy recommended the discontinuation of the Institute of Ethnomusicology, effective October 1, 1974. The decision to discontinue the institute was taken primarily because the program had ceased to fit the regents' definition of an organized research unit, which must be interdisciplinary. Hitch's office recognized the quality of the department, saying "it has become recognized nationally and internationally, and has brought great distinction to the Los Angeles campus." According to Hitch, however, the ethnomusicology department was established as an interdepartmental institute but was no longer functioning as a "truly interdisciplinary unit. The recommendation came out of study by several committees, and was a consensus. All institutes and centers on campus are under study. The

committees found the functions of the institute are all carried out through the music department. All the teachers hold their positions through music" (UCLA Summer Bruin, July 26, 1974). Ethnomusicology classes and performing programs have continued under the direction of the music department. Publication and recording functions have continued under the auspices of the Ethnomusicology Archive.

INTERVIEW HISTORY

INTERVIEWER: Dustin Miller, Gold Shield Intern, UCLA Oral History Program. B.S., Political Science, University of California, Berkeley; M.L.S., UCLA Graduate School of Library and Information Science.

TIME AND SETTING OF INTERVIEW:

Places: Hood, Briegleb, and Harrell were interviewed in the office of the Institute of Ethnomusicology, Schoenberg Hall, UCLA. Gertrude Robinson was interviewed at her home in Los Angeles.

Dates: April 20, May 2, May 11, June 30, August 3, August 14, September 18, 1972, and April 14, 1973.

Length of sessions and total number of recording hours: Interview sessions averaged ninety minutes. A total of seven hours of conversation was recorded.

Persons present during interviews: Miller interviewed each interviewee separately. No other persons were present during the sessions.

CONDUCT OF INTERVIEW:

The interviews primarily concern the origins and development of the Institute of Ethnomusicology at UCLA. Some review of the background and education of each interviewee precedes a more detailed discussion of the interviewees and their relations with the Institute. Mantle Hood's role in the formation and development of the Institute receives detailed discussion. In addition, Hood's pioneering work in the field of ethnomusicology, as researcher and composer, is dealt with. Ann Briegleb's expertise as an archivist and her work in cataloging the Institute's archive collection receives extensive discussion. Gertrude Robinson's ties to the field of ethnomusicology, as a student at UCLA and as an instructor of ethnomusicology at Marymount College, are again discussed in detail. Max Harrell's association with the institute and work as the museum scientist for the program is the focus of his interview.

EDITING:

Dustin Miller edited the Hood, Robinson, and Harrell interviews; Rick C. Harmon edited the Briegleb

interview. They checked the verbatim transcripts of the interviews against the original tape recordings and edited for spelling, punctuation, paragraphing and the verification of proper nouns. Words and phrases inserted for clarity by the editor have been bracketed. Mantle Hood's book, The Ethnomusicologist (New York: McGraw-Hill Book Company, 1971), and the card catalogues in the UCLA Ethnomusicology Archive were used as authoritative sources for spellings of all non-Western names.

Hood, Briegleb, Robinson, and Harrell reviewed and approved the edited transcripts.

Richard Cándida Smith, principal editor, reviewed the transcript and wrote the introductory biographical summaries. George Hodak, editorial assistant, prepared the index, table of contents, and interview history.

SUPPORTING DOCUMENTS:

The original tape recordings of the interview are in the university archives and are available under the regulations governing the use of permanent noncurrent records of the university. Records relating to the interview are located in the office of the UCLA Oral History Program.

TAPE NUMBER: I, SIDE ONE

APRIL 20, 1972

MILLER: Could you tell me about your family background?

HOOD: Yes, I was born in the Middle West, in Springfield, Illinois, 1918. I had a father who was very much, I assume--he died when I was seven--involved with the arts, as an avocation primarily. He was a singer and a violinist, and he was also an architect, worked with Frank Lloyd Wright years ago. My mother was trained for the concert stage as a pianist but married very young, gave up the career very early. So, I have to assume that I was placed in an environment as a child that had a lot of music and art in it, but I was also in an environment, the larger one of the town or city of Springfield, which is the capital of Illinois, and grew up to the age of seventeen resenting my environment, which I felt was terribly provincial. Looking back on it, years later, I thought that was strange since, aside from whatever reading I may have done or perhaps motion pictures or plays, I really up to that point had little experience that would show me my environment was provincial, but somehow I knew it and escaped at the age of seventeen.

I went back to central Illinois for a visit, I think, about twenty-eight years later for two days. It was an

interesting revisitation and convinced me once more that I had been right: it was a very provincial environment. I had the pleasure of meeting my second-grade school teacher, which was sort of fun, because she could give me a perspective on who I was at the age of, however old you are--what? seven or so?--in the second grade; and one or two aunts in the family. And unsolicited from them I got this same kind of feedback that apparently the adults sensed that I felt the environment was provincial. My aunt put it in an interesting way: she said, "We followed your activities with great interest, and when you were a little boy growing up none of us in the family ever felt that you really belonged to us." Which I thought was an interesting observation from an aunt.

Well, at any rate, once out of that environment at seventeen, I went to the University of Colorado for freshman year. I returned to it briefly for a few months and rather by accident came to California. I was supposed to be here a week. Someone said that they would drive me out, and it would take a week coming, a week here, and a week returning, and would I like to go along for the ride? And at that point I had quit the freshman year at Colorado in utter disgust with higher education. In those days it wasn't fashionable to organize protests and burn the joint down, you know, but individuals had similar convictions.

There was a lot wrong with it. So I was back home writing, very much interested in fiction writing. I had had the summer before a fellowship to the National Writers' Conference at Boulder that they have every year. So, I grabbed the chance to come to California, and during the week I was out here, I dropped in at USC, where I had one of my high school chums, and got to talking with him; he was in cinematography. Well, as an aspiring writer, it seemed to me like a good idea; so I stayed and found that USC--that was '38--had its problems, too. I was not too impressed with it. So at the end of that semester, I said, "That's the end of higher education. I want no more of it."

And for the next ten years almost, I got involved in all kinds of things: theater and radio dramatics. I had been in jazz for, well, from the age of thirteen, I guess, professionally from the age of fifteen. Ultimately, I wound up in World War II and about a month after VE Day was ordered back--I was with the 83rd Infantry very close to Berlin--was ordered back to the hospital in Paris and during that couple of months in the hospital had nothing really to do but a lot of reading and thinking. So I tried to sort and sift out all the diverse directions I had been going and decided at--by then I was the ripe old age of twenty-six or so, and I really wasn't going anywhere, because I was too diverse in interests. So, I posed the question, if I

could eliminate everything but one thing, what would that one thing be? What's the one thing I would not be willing to eliminate? And that came down to music. So, when I came back from the war to the States, I began to study with Ernst Toch, the composer, in serious composition and worked with him almost five years. And at the end of that time I reached the conclusion that I was a very ignorant man and that I ought to alleviate that condition by going to an academy or university or some place and get some formal schooling. So, I did. At that time I entered UCLA as a junior and took a bachelor's a year and a half later and master's a year after that and a Fulbright to Holland and spent two years there, got a Ph.D., and then came back here as a beginning instructor. From there on, most of it's a matter of record at UCLA. Is that short enough?

MILLER: That's right what we were talking about. You mentioned in your book that you started studying music at seven, at the age of seven.

HOOD: Yes.

MILLER: So you think that after a certain age that maybe people aren't as capable of learning as much music as if they started earlier, or something like that? In other words, is it necessary to start with the people very young.

HOOD: Well, I would say there's an advantage certainly: the younger the exposure, the better. I wouldn't say it's

impossible at a later age. If we think about a man like the Russian composer [Modest] Mussorgsky, he really started into serious composition at the age of forty. That isn't to say he had no exposure to music prior to then, but one would assume from a pedagogical point of view that's a pretty late start. And certainly he's one of the great voices in Russian literature.

MILLER: Are there any exceptionally young participants here at the institute, maybe people who aren't, say, of college age, or something like that?

HOOD: Not officially. I'm trying to think over the years. We may have had-- It seems to me about seven or eight years ago we may have had one or two high school students who were involved in the performance part of it, and we tended at that time to discourage it, simply because our rehearsals were always night rehearsals, rather late. If someone was in one of our performance groups and we were committed to a concert, or several, the feeling, at least my feeling, was that that was a commitment we probably should not demand of a high school student, so that it seemed probably not a good thing to encourage. I think if we had, we probably could have had quite a few.

MILLER: Well, this particular institute has a lot of people who would perhaps normally be college students, because they're-- In other words, like foreign guest

performers and teachers and so forth maybe normally qualify, and that's why I was curious if the younger people might be in the same category, in a sense, scholastically or academic.

HOOD: It would depend on what kind of activity they would become involved in, I think. And perhaps the analogy is not a bad one, but a very young American, let's say high school student, sophomore, freshman, could fit in very well into one or other performance organizations and get a lot out of it but would probably not be quite ready, let's say, to sit in on some of the area courses that are given, lecture courses and seminars, things of that type.

MILLER: You mentioned that you decided you would keep music if you had to give up, in a sense, give up these other interests. Did you have a particular style or definition of music at that time? Either one.

HOOD: Well, I had probably through the home environment, as much as anything, but through a natural predilection and a certain talent for music always been very much involved with it as long as I could remember. I think at the point where I decided that that was going to be the field, I had become rather convinced that I wanted to do something creative in it. I had composed prior to that time but without any formal training, and it seemed to me that if I were to pursue a career in music professionally

as a composer, the first thing to do was try to find a good teacher of composition, and that's what I did. I had always had an interest in non-Western music. It went way back into childhood. I can't really tell you precisely how it started, but I always had an ear that was attracted, let's say, to unusual sounds. Well, that's true of many composers. Most composers are interested in new ways of creating sound, but very few have taken the time really to plumb in depth the music of another culture, very few.

MILLER: What led you from music to musicology, from performance to scholarship, and from scholarship to ethnomusicology?

HOOD: It was a kind of natural way to go and partially through circumstance. In studying composition I was reminded by several people in the field that composers, in this country certainly--I think it's true in most--don't make a living by composing unless they want to go the route of Hollywood films or television, commercial enterprise. So, the alternative seemed to be teaching, and I was encouraged by several friends who had considerable experience to take a degree or degrees with the ultimate objective of teaching in a university. So, I took a master's degree in composition here at UCLA. In fact, it was the first M.A. they ever gave in composition, and my thesis was the string quartet. At that time--it was '52--they had just started an M.A. program--the thought of a Ph.D. program in composition

was just not in the picture at all, so that if I were to proceed to a doctorate of any kind it had to be some kind of "-ology."

Well, as a composer I was very much fascinated--had been for years, long before that time--with these large orchestras from Java and Bali. To my composer's ear they were fascinating sounds--it was a very complex one--and I could sense in it some order and logic, and as a composer I said this is something I'd like to know more about. So if I must do scholarly research in some literature, music literature, why not Java-Bali? And as a composer I should find this of great interest. So that's how the shift took place, and Holland was the place to go since it had had colonial contact with that part of the world for about three hundred years. So everything that was known about it certainly was to be found in Holland. And I'm so glad, after the fact, that I had the good sense to go to Holland for two years of study before going to Java and Bali, because when I got there I knew something about it. If I'd gone there first, I think it would have been so bewildering that I might have spent two or three years there and had a wonderful experience, but without any preparation I'm not sure how much it would have meant.

MILLER: When the institute started-- I notice in the proposal for the institute it mentions a connection between the music

of Bali and Balkan Europe, and I thought that this was sort of an unusual-- It's a concept I've heard of. I mean, personally I subscribe to it, but it's an unusual concept, I think. People aren't used to that. Also as a grounds for starting a music, you know, essentially another music department I thought that was an unusual thing to read in a proposal, and I wondered if you wanted to comment about that.

HOOD: Well, this was a thesis, I would say, generated in part by my Dutch professor, Jaap Kunst. He had a tiny little publication on the cultural relations between the Balkans and Indonesia. And what he had done over the years of his rather vast experience in Indonesia--he was there from the early twenties to the mid-thirties--had had a very wide exposure to many kinds of music. Well, then he returned to Europe, was caught by World War II and the German occupation. And after World War II, of course, Indonesia was independent, and relations with the Netherlands were not very good. So, there was little occasion, probably impossible for him to return to Indonesia as a scholar, and his office by then had become a kind of mecca of the field of ethnomusicology, or comparative musicology, or vergleichende Musikwissenschaft, depending on who was talking about it, so that he was exposed to many different kinds of music through contacts with many scholars. And

he visited Yugoslavia, spent some time there, and was terribly struck by correspondences in the gestalt of some Yugoslav traditions, not simply music but textile patterns, certain dance formations, the fact that in some parts of Yugoslavia there is, or was at that time, still the cult of the hearth snake, which is found in one of the islands of Indonesia. And by prodding he found that the name for the hearth snake was the same phonetically in both these far-flung places. Well, it intrigued him; so he got to looking then for more such evidence. And it turned out that there's a Dutch scholar by the name of Heini Gelderen, I think it is, who had posed a thesis, what he called the pontean migration, which took place some centuries B.C. with two routes of travel: one that came down was from the north of central Europe down to the south and toward the Balkans, and the other peeled off the other way and wound up in southeast Asia. At least, that's the theory. And to support this, he has a number of archaeological finds and so on. So Kunst simply suggested that here was a possible connection that one really ought to take a second look at. I don't know that anyone had done it; I have not really. But I think it's the kind of evidence-- Any single piece in itself we must say is possible coincidence, but then you begin to accumulate a lot of such things and finally reach the point where it's little more absurd to call it

coincidence than to say there's some kind of connection there. And I think within the last decade or so, we're becoming a little more sophisticated in terms of the extent to which international travel has been taking place for several millenia. Not too many years ago we assumed that it's only in fairly modern times that human beings traveled much, but we know this isn't so.

MILLER: I see these university administrators reading that, and here's this proposal: "We want to form a new institute; and we think that Balinese and Balkans have connection," you know.

HOOD: There have been other such theses, some linking Indonesia to Africa. We know of some actual linkages in the time of about the seventeenth century, but some scholars believe there have been some very early contacts here. And again, I think the evidence is tentative; it's a bit controversial. In some quarters they are quite convinced, and others, not sufficiently. And I think the kind of enterprise we have here in the institute-- I should mention, and I think it was in part of that proposal, we had rather clearly in mind two five-year plans: the first was to make considerable emphasis in depth of particular cultures; during the second five, although we would continue depth studies, we would try then to broaden it to comparative studies. Our thesis being simply that until we had enough

studies in depth, we really couldn't do very much about comparative studies. That was based on a critical look at this rather young field--let's say, a few decades prior to World War II--where German scholars in particular, I would say, were fascinated with the idea of comparing two remote cultures, unconnected ones, whereas in fact, neither one of them had received very much study. So, they were comparing things they didn't know very much about. And we felt that an institute dedicated to depth studies in its first phase and then broadening to comparative studies might get us on a little sounder footing, and I think that's been borne out.

MILLER: Have you changed that plan any since? Not just that part of it, but has the institute changed its original main objectives, and so forth?

HOOD: I would say the nature of the subjects we have taken on over the years inevitably has made a change of its emphases, but the principal thrusts are still pretty much as we conceived them, I think, in the beginning. We're still dedicated to the notion that we must understand something in depth before we can compare it to something else. We never aspired, in the beginning of this program, to encompass the globe. I mean, that's a pretty large undertaking. So, instead we took the position that if we had one truly serious graduate student interested in a culture,

we would make every effort to bring to that student whatever facilities and resources we could. And if you look back today over the past twelve years of this operation and look at the products that we have now--and the process is going on, that is, the different cultures represented--for each of them I can name for you, I think, the student who initially triggered that interest; or it might have been a staff member, but it was one or the other, so that we've not been-- We've not had a preconceived notion that we would specialize heavily in one area of the world or another or blanket it all but said, "Let's respond to student interests." Well, on a few occasions then we could see a potential of connections, let's say, among several cultures and have encouraged the addition of them. Case in point: China was one of the very first, and we encouraged this. I think initially we had not a student interested in China when we hired our first teacher in Chinese music, but I was personally very convinced that that's a very large segment of the globe with a very long and important history, one that's been very influential throughout Asia. But although we seem to be in a period--we were at that time certainly--of having our heads in the sand and pretending it didn't exist as a nation, I had the feeling that we had to have a different perspective and that certainly the time would come when we ought to be rather thoroughly prepared in the area. So we

launched China, and very shortly thereafter one of our earliest graduate students, a young man came along very much interested in Japanese and gagaku, which is the old ancient court orchestras in Japan. Well, that made a lovely marriage, because that tradition was generated initially-- It came from China, went to Korea in the third century, and then went to Japan, and then there were direct connections between Japan and China. So, that was a lovely marriage of these two, but that meant we had to have Korea. Well, it took me five or six years before I could finally get the resources together, and now we have these three cultures. We have, I'm told by our archivist, the richest collection of music and parts and scores of Chinese music anywhere in the world--our Western world I would add quickly--and we have also excellent instrumental collections. And that's just one example of a kind of triangle that was very important. So, in a few instances we have, let's say, created the possibility of student interest--Korea being a case in point--but, in fact, before we succeeded in getting Korea off the ground, we had a graduate student who came all the way from Australia, and her interest was Korea; so at last I had that argument, too, and we finally made it.

MILLER: Your book in the introduction talks about--I say your book--The Ethnomusicologist talks about communication, music for communication. What is music communicating?

HOOD: Well, you have to use music in the sense that an ethnomusicologist would use it. We're rather convinced as a class of scholars that one really does violence to the subject if you extract music out of its context, social context, cultural context. So that if you will use the word music within that rather large context, then it is a part of a rather complex network of communications in many ways. Depending on the culture, let's say, music can be a very concrete index in terms of their scale of values. Let me give you an easy example (but it can have other meanings as well). If one makes a study of the pay scale of professional musicians in central Java and their orchestras and radio station, you find that the pay scale applied to that culture, their music, is on a totally different basis from the pay scale applied, let's say, to the members of the Los Angeles Philharmonic or studio musicians at CBS, where those who make above the union minimum are the first-chair players, conductor, of course, the concertmaster, those with the great proficiency, or those of the rare instruments, this is the way you get above scale. Whereas if you take a look at the pay scale in central Java, you find it's a direct reflection, not necessarily of the technical difficulty associated with a given instrument, but with its responsibility in relation to the total ensemble, a communal sense, for group improvisation. So there's a

musical aesthetic that governs pay scale rather than what we tend to honor, which is technical proficiency or pyrotechnics or whatever. Of course, the whole concept there--if I get started on that we'll be here all night--Even our word orchestra is not nearly an adequate translation for their word gamelan. We can refer to it as a kind of orchestra, but, in fact, a gamelan means such a different thing in that society--back to the scale of values--that our word orchestra really has little to do with it.

MILLER: When you were thinking about forming the institute, it was as though there was something missing in the music department, right? They weren't teaching something, right? In other words, non-Western music.

HOOD: No, that isn't quite right. As you undoubtedly know, technically, theoretically, a research unit, which an institute is, gives no courses, offers no degrees, has no FTE [full-time equivalents] by definition, whereas a teaching unit of a department offers courses, has FTE, and gives degrees. So, in concept, this is universitywide--The one exception is the Institute of Geophysics, which does have FTE, I think--currently nine and a half or something--but it got started a long time ago. So that it was not begun in order to supply courses that were missing--although we have found that its existence has done more than

justify courses in existence and generated more, as well as attracted faculty--but within a departmental structure. Interdisciplinary research, even though one may pay lip service to the potential, in fact, it just doesn't exist. Coordinated research among colleagues within a teaching department itself is fairly rare. Individuals do research, but to have a research program in which you have a number of individuals contributing toward a common objective, or especially when you involve someone, not just in music, but, let's say, in dance, in theater, in art history, in engineering, in brain research institute, in psychology, in linguistics (and we've had involvements with all these people) that really requires some kind of research unit. So, that was the basis for wanting to have this structure we call an institute.

MILLER: What kind of progress is being made towards changing music from an art to a science, in the sense of using music predictably to get certain results and so forth.

HOOD: May I suggest that that isn't necessarily related to science? What you're talking about, I think, is a particular application of music. Now, you have to have some scientific understanding of it in order to make such an application. Let me give you an example--it's one of my favorites, and there are many. All of us have had the experience of walking into the supermarket and being bathed

in music. In fact, it's hard to escape, right? I remember I met Sir Ralph Vaughn Williams, met his plane when he was a guest of UCLA some years ago. And as I greeted him--he came into the airport--he shook his head. The plane had landed, apparently, and they had turned on the sound, and he said, "My God! The United States! I can't get away from music. It's everywhere I go." Well, if you look behind the scene in terms of the kind of music used in supermarkets, you'll find it's the work of industrial psychologists, who very carefully have prescribed the degree of dissonance or harmony that must be used, the kinds of rhythms that can be used, the types and styles of music appropriate to encourage buyers to slow down. Now, to show you how carefully they've done this--this was some years ago--they planted motion picture cameras which would track on individual customers, follow them, for the simple reason of counting the eye beat. And as they would walk through the store responding to music, if it was the right kind, the eye beat would slow down; it meant they were more relaxed, and they spend longer than they intend to, and they buy more. Well, that's a lovely example of scientifically generated application of music for commercial use, and there are many others.

I don't know whether I answered your question, but I think this is-- There are a lot of concrete applications of

it. It's used in politics. It's used in war. It's used for psychological reasons. It's used in some factories. It can be used for all kinds of purposes. If it's used with knowledge, that is, to produce a predictable end or result, there must have been some scientific investigation of it in order to be able to predict it. This has been going on quite a while.

MILLER: Maybe some of these sophisticated machines that are being developed will be--and also, you know, research techniques, comparative--like the Melograph could be very useful in that, I think.

HOOD: Well, I think that the kinds of research, let's say, that are typical of the students and staff of this institute, whatever the objectives of the researcher, ultimately that information could be put to many different applications. As I pointed out in The Ethnomusicologist, I think we're long overdue for a truly systematic study of the whole field of rock and the importation of Beatle music. This is a tremendous sociological impact it's had in marketing, in merchandising, in mores, in morals, in values, in God knows what. And it goes right up, if you like, to the White House. It should be of interest clear up there. I'm not sure that it's clear up there, over there, or whatever it is.

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MILLER: I want to go a little bit and maybe cover a little bit that we missed, and I'd like to start with how did your experiences as an infantryman influence your music and philosophy?

HOOD: Well, it could be a long answer or a short one, and this morning I'd better give you a short one. I think any infantryman, anyone exposed to combat for an extended period, especially in close association with one's colleagues in such a situation, tends to reduce things very much to essentials, so that you-- I think one of two things happens. Either you're totally overcome by such an experience, or else you probably think more lucidly about essentials during that kind of condition than you would normally do. I think the result was a preparation through six months of combat and landing in the hospital for a couple of months for a lot of very fundamental soul searching and reevaluation. And probably without that very rarefied life-and-death kind of pressure, one would not reach such a state. Do you follow me?

MILLER: Yes.

HOOD: So the result was that during two months in the hospital I had the time to read and reflect and think and

sort and sift, and in our busy workaday lives I think we seldom have the time for introspection, contemplation. We're so caught up with the daily routine that we don't really stand back and take a look at essentials. So it had that positive effect, and the result after that two months of evaluation was to put aside a great many things I'd been involved in and a determination to settle on one, which would be music.

MILLER: When you were spending those years studying with Ernst Toch, what was your relationship with him and with that circle of people, and what was it like sort of?

HOOD: Well, the relationship with Toch was a very special one, I would say. We seemed to have a very close bond. That period of study lasted almost five years. Toch's Ph.D. was in philosophy, and he's one of the few contemporary composers who was self-taught--he never had a teacher--so I learned, to be sure, much from him in the field of composition, but I probably learned more from his whole attitude toward life. He had a kind of world view or attitude toward life that was in itself worth the whole period of study; so we were very close. Beyond that I had peripheral involvement with performers and composers, but not particularly related to Ernst Toch and his pupils. He had always a very few pupils; I think never more than ten or a dozen. And one took a lesson every three or four weeks by

appointment; so contacts with his other students were almost nil. The only one that I really got to know during that time was John Scott Trotter, who had been a pupil of his for a long time.

MILLER: What was Toch like? I mean, could you make a generalization about his personality?

HOOD: Do you know this recent little publication the library has put out, miscellany of some of his thoughts? Have you seen that? I was asked to organize that material and create a table of content and little titles for each short observation, and I wrote a very brief foreword to it. Probably the best thing would be for you to read that.

MILLER: Right. Why did you decide to go to UCLA as opposed to some other--

HOOD: Well, I applied here first. I didn't apply actually; I made inquiry several years before I actually came here, because I had heard Arnold Schoenberg was here, and I thought it would be an interesting academic exposure and totally contrasted to my private studies with Ernst Toch. But when I inquired, I think Schoenberg had just retired, and in the interim I had gone to work at UCLA in the College of Agriculture full time as a senior lab technician working for Martin Huberty. And when I reached the decision, the firm decision, that I needed academic training, I explained that to Huberty, who had-- Let's see, I think I worked full time in agriculture

three years, and Martin Huberty several times in that period had tried to persuade me to go on and take some degrees in agriculture and enter the professional ladder, the academic ladder. But I finally came to the conclusion that I really ought to enroll in music instead, and he gave me the privilege of continuing on the same wage level I had been on but on an hourly basis. So, it was convenient in a number of ways to enroll here, and I think I worked somewhere between eighteen and twenty, twenty-five hours a week.

MILLER: After you returned from Europe to teach at UCLA, how soon did you--well, the word I have is promoting--but how soon did you begin trying to form the institute and who were your early enthusiasts here?

HOOD: The institute was an outgrowth really of the program of training in ethnomusicology. It was kind of a natural development. But it really began the day I was hired, because before I signed the contract as a beginning instructor, I asked the chairman, who at that time was Ray Mormon, whether I could have some assurance that the department would encourage little by little the development of a program in ethnomusicology, since this was the thing that I had really returned to this country to do. And he was very encouraging, and starting in '54 right straight through, I think the whole faculty was very supportive of such a

direction, very much interested in it. The first few years of the program a number of faculty members played in the Javanese gamelan and became involved themselves. It was this kind of receptivity in part, I think, that allowed the program to develop rather rapidly. When I went to Indonesia for fieldwork for nearly two years beginning in January '57, shortly after I came back we had negotiated a Rockefeller grant, and it became rather clear that there was a need for a research unit. So I think around '59, we began to talk about creating a research unit, and Boris Kremenliev and I were really the two who worked very hard on the proposal you said you read. And that was submitted, I guess, sometime in '59 and approved by the [Academic] Senate committees and given the authorization to proceed when Vern Knudsen was chancellor. And then the beginning funding happened under Murphy, and the extramural funding we had, of course, helped us get off the ground, helped me buy instruments, costumes, all kinds of things.

MILLER: Did you ever consider any place besides UCLA or this particular area to--

HOOD: Yes, I have several times. The year I was hired here, I was also being interviewed by the Riverside campus, and although they hadn't an opening that year, their expressed desire was that I would teach at UCLA for a year and then join them the next year. I gave a university lecture out

there my first year, but the receptivity here was so good that it seemed to me unwise to make a move. Later it was suggested by the man who was chairman at Berkeley--this was around 1960, I think, '61--that he and I go to see President [Clark] Kerr and move the whole institute, lock, stock, and barrel, to the Berkeley campus. Well, we discussed this off and on for a period of months, and it seemed to me that the environment here, the by-then six, seven years of exposure on the part of the faculty and a community and administration, would have to be done all over again if I went to Berkeley. And in some ways I felt that the faculty here probably had a more, let's say, broader spread of interests by nature, the character of the entire faculty, the program, and it was probably a better place to be. There was a lure from University of Washington at one point, and instead of going there we sent them one of our graduates, who's built a very nice program. There have been several others.

MILLER: Was creating the institute an uphill fight?

HOOD: No, not really. The idea seemed to strike fire just about everyplace it was presented, and several realistically raised the question of "the idea looks good, but where do you get the money?" And that was one that we hadn't at the time of proposal, we hadn't any concrete assurance, but at least the prospect that there would be

Ford [Foundation] funds available. These were made available through the university, but in a far smaller amount than we had aspired to. And in a way I think it was probably good, because beginning something new, if you are also given a large sum of money, you've got quite an obligation to use it wisely, and the chances are likely without experience that you wouldn't use it wisely. So I think it was in the long haul better that we hadn't really too much funding in the beginning and allowed the institute and the program to develop naturally without forcing it or pushing it or artificially trying to shift into high gear probably before we were ready.

MILLER: Did you have any opposition at all to the institute?

HOOD: No, I don't believe I could say we had any opposition. I think there may have been on the part of some of my colleagues in the department at the time the proposal was presented perhaps some reservations as to whether this was good, because it was made clear that a research unit is an autonomous unit, independent of teaching units in terms of structure even though one of its purposes is to cooperate and work closely with teaching units. So I think there might have been one or two people in the department who wondered whether an autonomous unit so closely allied to music was a good idea, but there seemed not to be any serious reservations, and so far as I recall, I think the

department endorsed it unanimously.

MILLER: When you began the first five-year plan at the institute, how were the regions selected for depth studies?

HOOD: They were determined really quite simply by two criteria: one was the faculty presently assembled and their area interests, and, number two, serious graduate students and their area interests. And that's been our format really since the beginning of the program; so it called for no change. We simply took stock of those areas already represented either by students or faculty and did our best to plumb these in depth.

MILLER: How were the faculty researchers selected?

HOOD: They really selected themselves. If they had any interest in it, they were more than welcome, and that's still our policy. And over the last ten years or so, we've had faculty from a wide variety of disciplines who may work within the institute for, formerly, a semester, currently a quarter, or sometimes it will go on for a period of several years. These affiliations change as the particular faculty members' interests shift. But there was a time, let's see, when I think we've had involvements with engineering, brain research institute at one point, art history, anthropology, linguistics, psychology, theater, dance--these come to mind--particularly folklore, of course, a pretty wide range.

MILLER: What kind of work opportunities do you foresee in

ethnomusicology? I'm talking about students now.

HOOD: Well, currently, and this has been true for nearly ten years, there are unfilled jobs in academia. I would expect this condition to increase, that is to say, I think there will be increasingly over the foreseeable future more jobs than there will be people properly trained, sufficiently trained. I would also expect, and I can't tell you exactly when, maybe within five years or maybe six or seven, I would expect to see the ethnomusicologist begin to function in jobs other than teaching: research institutes, those related especially to the behavioral sciences. I would think the day would come when any team of researchers sent to the field would always automatically include an ethnomusicologist. There have been some beginnings, some indications of this already, but at the moment if a prospective student talks to me about potentials in the field, I have to tell him that, insofar as we can really be sure, that there are teaching jobs. One does research as he can, as any other faculty member, hopefully in a situation that would allow him to get back to the field fairly frequently. But I think the day will come when there will be full-time positions available that are strictly research. This is true, of course, already in Iron Curtain countries, in Bamboo Curtain countries, where they've recognized the importance of this field for a long time; so they have usually federally funded

bureaus, research bureaus, and teams of trained persons who are doing systematic collection, analysis, comparative studies, government publications. In this country I think we have not federally quite caught up with this potential, but it will happen.

MILLER: How do you think the institute will affect commercial recording in California?

HOOD: I think the potential of affecting it ought to be quite high. The reason I have a question in my voice, I suppose, is not a great amount of confidence in the commercial end of it, in management's understanding the importance of having qualified ethnomusicologists involved, and I'm not here suggesting this need be only, let's say, music from far-flung corners of the globe, but I think commercial recording would involve any number of genre: rock, jazz, citybilly, hillbilly. I think commercial recordings would profit much from someone with the background and training of an ethnomusicologist, but I don't really expect the administrative heads of commercial recordings to recognize this very soon. I think a few have perhaps some distant cognizance of such a field, but I don't believe they've seen its potential in terms of commercial application.

MILLER: Do you think rock-and-roll has had any good effects on American music?

HOOD: Well, I wish I were better informed, Dustin, about

the brief history of rock than I am. Charles Seeger told me sometime last year, I think, he had been told there were thirteen distinct traditions of rock current about a year and a half ago, so that I would feel rather ignorant about all the ramifications. But, in general, there's little doubt in my mind that it has helped liberalize and free the ears and minds, let's say, of even some art composers. I'm thinking of somebody on our own staff, like Roy Harris, who in the last two or three years--he has teenagers in his family--there's little doubt he's taken a very close look at rock, and I think it's affected to some extent this great composer's output. It has affected such a wide range of institutions in our own country, commercial and otherwise, strictly, not strictly, but largely commercial. I don't know. Some of this is perhaps to the good and some to the bad.

I think currently--that would be May 1972--we are in a period of extremely poor quality of rock music. I was told by a man who does probably more recording commercially as a percussionist than any other man in greater Los Angeles recently that about a year, year and a half ago there was a trend in rock that he thought was very encouraging. That is, it began to include and demand a greater degree of musicality; there was more inventiveness in it; the extremely high range of decibels began to be curbed somewhat. So it was moving

from hard- and acid- toward, what we might call, soft-rock I suppose. And he told me this with great disappointment--he's a very fine musician--he said, the whole thing petered out and apparently we're back to about the lowest ebb, in his judgment (that's in terms of the quality of the product itself, if we may say an inherent musicality should be a part of music, and I suppose it should; at least from my point of view, it should).

In the long haul, again, I would say that this condition will ameliorate, and I'm quite confident that rock in itself is constantly changing, and the direction may be soft-rock. It may be, if something I bumped into among teenagers in Hawaii, a return to the base of beebop and taking off from there. I bumped into several groups who were taking a totally different direction, and their orientation is beebop, and they're doing some very inventive things; so we're in a state of flux. I would say rock, having hit, according to this percussionist's opinion, an all-time low currently in terms of quality--now this is one man's judgment, and I suspect that there are others who would agree--might be an indication that we're on the threshhold now of some rather new directions in this field. I would expect so in the next year or two.

MILLER: In light of recent history, do you think music should be involved with politics?

HOOD: I think it is involved with politics. I think it isn't sufficiently recognized. Thus far it isn't used in the best sense, that is, it would be more in the sense that it's used in industrial psychology, I think to induce crowd control or sway them or what have you. I think in this country we don't see songs of political protest very much. Oh, occasionally in some of the country-style singing, some of the text, some of the things that Pete Seeger does you get some protest. But the songs of real political protest are found in Latin American countries and Caribbean area and Africa, extremely important at the tribal level, the national level. Not so much in Asia in my experience, but Latin American and Africa. In our society I think music has such an essentially different role from that of non-Western societies that its potential in relation to politics isn't realized. It's there, but it isn't realized.

MILLER: I was thinking about Bangladesh and the concert, it actually preceded independence.

HOOD: Well, yes, if you take different-- If you extend the word politics--I guess one must. But I'd make this differentiation relative to India, that you're likely to find protest, but more especially propaganda, sponsored by the government. And there's a song form known as bhajan in India, and it ties closely to a religious movement, and it's a fascinating religious movement, because it cuts

across the caste system. This religious wave--it's been in existence a long time, but I understand the last decade or two it's become very strong--it exists in not only folk form but it moves even pretty close to the concert halls; so you've got an art music inclusion of bhajan, the singing of these songs. The last I heard, a year or two ago, there were six government-sponsored troupes of bhajan singers who have been given texts trying to enlighten the population in terms of family planning. Now, I don't know whether you want to stretch the meaning of politics to that or not, but for India this is a pretty important preoccupation, and they've found that song is one of the most direct ways to get the message across.

MILLER: Do you believe in music therapy, that music can cure illness?

HOOD: Well, I think there's been enough evidence to answer yes. As you probably know, there are a number, not a great number, but a few, at least, centers where they are stressing music therapy. I think the difficulty in the long range is how one evaluates the effectiveness of music therapy, because there's always simultaneously other kinds of therapy on-going, so that it's a bit difficult to separate music's effectiveness from some of the others. But if you accept that, I would say there is sufficient evidence to indicate that it is effective. Whether it could be totally substituted

for some other kind of therapy I suppose would depend on the kind of illness being treated, but it's unquestionably an area, I think, that needs more support and more research and probably a lot more testing in order to find the ways in which it could be the most effective. But there's no question in my mind that it is effective in some degree.

MILLER: Do you see any connection between music and drugs among the cultures you've studied or among your students?

HOOD: I don't know. This would be a bit speculative. In some parts of the non-Western world, as you know, the use of drugs is not a commonplace, and I don't suppose musicians tend to be users of drugs any more than nonmusicians. That would be my guess, but I don't have any statistics. Some people, I think, in social sciences have tried to make some connections in this country between rock and the use of drugs. I think that's probably a little hard to substantiate insofar as you speak of music per se. If you include the total environment in which some rock gatherings occur with light shows, etcetera, you automatically have drugs as part of that scene. Whether you can blame the music for it, I'm not sure. Perhaps with the high-decibel level and essentially rather monotonous rhythm and other factors that are characteristic of rock, I could imagine that there would be some inducement toward, not necessarily a beginning to use drugs, but continuation of it.

MILLER: How do you feel about music and magic in the cultures that you studied, both as a person and as a scholar?
HOOD: Well, I would have to say that in the field, working among one people or another, one must be very careful not to invalidate by attitude, manner, the slightest reaction any information given to you. And if a musician or dancer or someone in theater with whom I happen to be working indicates and attributes magical qualities to music or attributes of music, like instruments or certain pieces or even certain parts of the dramatic literature or poetry and associates these with calendrical events or with celebration of certain religious holidays or other things of mystical application, both personally and as a scholar I think it's my role simply to indicate that this is so in terms of the carrier of the tradition. What I think about it personally really is of no consequence and ought to stay out of the dialogue, I suppose. Did I answer your question?
MILLER: Well, I suppose I'm asking, do you believe in magic?
HOOD: Well, if you'll define it for me, I'll try to answer it. I'm not sure what magic means really. I would say if, and I suppose that this is a real connotation, if one includes under the word in the best sense the mystical implications of religious devotees, I would have to say that I have been rather deeply impressed in one part of the world or another with the power of spiritual and mystical

devotion and conviction, and in that context the degree to which musical associations are part of it I think one could probably say it's effective.

MILLER: In your book, I felt you were emphasizing several of, what you might call, the basics, or the three R's, of musicology: sight reading, music transcription, organography--

HOOD: Organography and organology.

MILLER: --and organology, and also improvisation. That's a broad field. I wonder, you know, if that is cause for any comment.

HOOD: What I had tried to do in that book really was treat the entire field comprehensively. That's a tall order. As you may recall, in the introduction I indicated the other kinds of books contemplated and the ultimate conviction after consulting with students in a number of disciplines and colleagues as well that probably the greatest single need in the field at that time was for a truly comprehensive look at the whole field. So, I've tried in that book to account for certainly all the principal requirements of such a field.

MILLER: Can such techniques be taught to a culture, such techniques as transcription and notation? Can everybody learn that or just a few people?

HOOD: No, everybody can learn transcription in the same way--and notation--the same way everybody can learn to speak,

read, and write, I suppose. It's simply another means by which a mode of communication can be carried on. You frequently in the field, when you're transcribing, in whatever form of notation you think is appropriate (and I rarely use Western notation, almost never, because it's usually not as efficient for a non-Western culture, often I will use cipher notation, numbers) and if it's a culture in which the carriers, the musicians, have no notation, almost without exception they're fascinated by the fact that you can write down something they're singing or playing, and after you've finished it, then you can sing it or play it back to them. This really startles them, and immediately they want to know how this is done; they want to learn. I think it's all to the good. It is not likely to endanger the traditions, certainly in isolated efforts. I think if it becomes an en masse enforcement, and that's hard to imagine under such circumstances, so that everybody had to learn notation and transcription and there was an attempt to move the music from an oral tradition to a written one, then it eventually could have quite a profound effect on it, and probably not a good one.

MILLER: What do you think is the institute's greatest success?

HOOD: Its students. The list is impressively long and at some of the best institutions in this country and in

Asia and Africa. We have excellent graduates. I don't think the program can ask for anything more or expect anything better. We have some good publications. We've contributed, I think, considerably to the standard nomenclature in the field. Some of the ideas that have been developed in our main seminar have become standard terms of reference not only in this country but in Asia and Africa by ethnomusicologists. Such terms as our famous "G-S line," for example, or some of our concepts for dealing with time: the density reference or saturation density or the concept of perfect time or relative time. What we mean here when we talk about a musical consensus or a social consensus or a cultural consensus and its effect on style and concepts like this I think have been very important. But it always comes back to students: the excitement generated among students in discussion of such subjects is what ultimately leads to the standardization of such terms finally. I think that the reason we're here essentially is for students. I think the moment that is only a <u>teaching</u> function, then we aren't really in what I would call higher education. I think the excitement of teaching is to involve students in research, just as I think faculty not involved in research are probably not very inspired teachers. And conversely, those involved only in research may even be missing the boat in terms of research if they aren't involved in teaching.

I think the wedding of the two is very important. I know there may be popular lecturers who can hold an audience of a thousand, that's something else. That's really the powers of a Winston Churchill in oratory or something, I suppose. But by effective teaching I'm talking about the kind that probably you can't measure until, oh, somewhere between five and ten years after the graduate has gone away and is making it happen himself. I don't really believe you can measure the effectiveness of teaching until then.

MILLER: What has been the institute's greatest crisis?

HOOD: Well, there's the eternal crisis of money. I suppose the sharpest occurred at the time when the university had its first rather notable cutback and drop and necessity for reducing funding and FTE in departmental structures. And, of course, so much of what we do is directly related to the Department of Music. A good bit of our budget comes through the Department of Music and in support of teaching. And it appeared for a time that our performance courses, which we consider a strong foundation for all of our activities, both teaching and research, it appeared that these would be cut by 60 to 70 percent. I persisted for several months trying to find a solution, and I couldn't, that is, could not seem to find anyone who could encourage me that there would be a solution, and I think in part it was because everyone was sort of bowled over with the rather sudden

astringency that was imposed on us. Well, after the fact, through devious means--not devious, but diverse I should say--we had some charity from the Center for Near Eastern Studies, the African Studies Center, the Korean community. I think of those three. There may have been others. So that we, really, without their help, we would have cut back 70 percent of our performance program, and currently it's still hanging on by a thread.

So, that crisis continues. It's due to a condition that ought to have been corrected some years ago, but in the days when money was a little bit freer and easier, I suppose, in the minds of the administration, there wasn't any great urgency. Let me be specific: All of the part-time lecturers who teach these performance courses are nonroster positions, that is, they're all funded with "soft money." And I tried for a number of years, the last two or three years of Franklin Murphy's tenure here, to get the administration to make these roster position. Well, that's why we suddenly found ourselves in a very difficult position when they wanted to cut back money, because the first thing that's cut will be nonroster positions and those funded from soft money. And that hit all our performance groups. We lost one man to the University of Hawaii, and there's no way to replace him. He was a young man in charge of both our Javanese-Balinese gamelan, and they have sat silent now for

about a year and a half. I teach a Balinese gamelan at the house, but I simply haven't time in my schedule to go back, as I used to, to full-time teaching Javanese-Balinese gamelan. It's a whale of a job in itself. So, I think this is probably a principal crisis, has been, and we haven't really a solution yet. It's a matter of hanging on this year, hoping you can hang on next year, and not too terribly assured as to where you'll be the following year.

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MAY 11, 1972

MILLER: Could you talk about the Dançe on the Grass that was held last Sunday?

HOOD: Now, how would you like me to talk about it, as a critique or as a philosophy or--

MILLER: Well, in any, any--

HOOD: Any realm of--

MILLER: I was there.

HOOD: A lot of people were. They said they had a head count of 4,200, and then the back gate was open where they weren't counting and the estimate was there might be another 1,000 that came through that; so I think it was a good turn-out. There were some comments from people that too much was going on, too many things at the same time. I noticed that often people got a seat in the amphitheater or in one of the rooms and stayed the whole time, just waited for a new show to come on; so there was not perhaps the degree of flux that we would like to see, so that people would-- For instance, some didn't get to the upper terrace at all, and I think they missed some very fine things. I believe that Associates [of the Institute of Ethnomusicology] who sponsored that and arranged it are going to have a critique of the event some-time next week; so they will probably discuss ways in which

it might be done even better. But I would think after-- I wasn't here last year, but from the reports of last year's affair and this one, I suspect it will become an annual spring event. I think it's a very nice one.

Several people on the board of the Associates made the point, and I think it's probably the primary point, that they were so much impressed by the great variety of kinds of persons they saw coming to this. All kinds of ages and professions were in evidence, I think, and I think wherever you can stage anything that will get together all kinds of people who can appreciate one or another of a variety of offerings, you're making a kind of point that is important.

I think the performers enjoyed that kind of involvement, too. As you probably noticed, sometimes there were rather spontaneous groups that sprung up: part of the Aman group was doing its thing in an unscheduled area, and it was very nice.

MILLER: What is the connection between the Aman group and the Institute of Ethnomusicology?

HOOD: We have been, several of us on the staff of the institute, oh, Boris Kremenliev and I, at least those two, perhaps David Norton at one point, individually [are] faculty sponsors of Aman, which is required in order for them to have any kind of UCLA affiliation. Several times we have been approached, hoping that we could rather officially

take them under the wing of the institute. And this had the potential of being slightly awkward, since they're very much a dance company, and we were rather committed and doing our best to work in a cooperative way with the dance department in terms of ethnic dance, so that we felt in a sense such a move ought to come from dance department. That's the more logical home in a certain way. But for whatever reasons that never seemed to be a likely happening, so that this year for the first time we are now officially sponsors of Aman, the institute, and this with the blessings and, in fact, advice and guidance of one of the vice-chancellors. And I think it's a good thing, because I've watched that group build and develop and, knowing it from the very beginning when it first started and then seeing what they've done recently at the Music Center, I think it's an amazing growth and accomplishment in really a relatively short time and, so far as I'm aware, totally financed by their own bootstrap operation. By now it's quite a company, and we think at this point--and are delighted that we might be able to help a little--that university affiliation in a more official way will help them in a number of ways. It will probably attract outside financing, which they badly need, and can further their research base. As you know, they have stressed this from the beginning, so that any numbers they put on are prefaced by a lot of digging and

research to be sure the costumes are right and the dances and song texts and so on, so that we hope this now rather official affiliation will be of some benefit.

MILLER: What accounts for the popularity of events like Dance on the Grass or the Aman Folk Ensemble? This is something new, isn't it?

HOOD: Popularity of such kinds of groups?

MILLER: And events?

HOOD: I don't know that it's really new. It depends on what you mean by new. I would say certainly the widespread popularity of such things has augmented a great deal in the last decade, and I think it's partly a response to the times. I think identification of ethnic minorities is an aspect of this. I think the shrinkage of the size of the globe is another. By that I mean that not only is communication remarkably fast today, so that your morning newspaper carries accounts from anywhere in the world that were happening last night, let's say, but also, I think, people from many parts of the world are traveling a lot more. Often, as you know, foreign governments sponsor official music-dance troupes. We tend not to do that in this country, that is, in the same way, although there's been a president's fund for a number of years for sending certain selected artists out, as you know, on tour. But that's, I think, rather different. And I believe simply the continuing and renewed contact

with a variety of different cultures whets the appetite for more. The more you see, and especially the more you hear--the ear is very slow to be educated--but the more this happens, the more the general public is able to perceive, both visually and especially aurally. And I think as they begin actually to perceive more of different kinds of musics from various parts of the world, they hear more and understand more.

Well, it's like learning to read in a way. When you first start a foreign language, both reading and speaking, I would say, you work very hard and practice very hard and you manage to get out a few rather clumsy sentences and probably inflected rather badly. They may not be idiomatic--but that great thrill when you realize you're communicating with someone. Well, in a sense music is the same way. Once you've made that initial contact, then you're anxious to increase it, make it happen again. I think all of these things contribute to this current upsurge of interest, and I would expect it to continue probably.

I think we've seen waves of interest. I could cite one; it's probably the most notable. As you will remember, two years ago, there was a great surge of interest in the music of India--especially the music, the dance perhaps not so much. Of course, when the Beatles got hold of Ravi Shankar and persuaded him, against his better judgment I

think, to teach them something about the sitar, that didn't hurt his popularity. Well, I think that wave has receded. The residue may be more important, in fact, because I think there's still a great many now very seriously interested and devoted to Indian music. But it's lost the large mass appeal that it had, probably because, I think, it may have been oversaturated. So many Indian artists were touring, and still are attempting to, that I think the novelty wore off. That part of the audience who came out because of novelty is no longer coming out. But the thing you're talking about is different. It's a rather widespread interest in many different things, and I would expect that to continue.

MILLER: That attendance at the Dance on the Grass was pretty phenomenal.

HOOD: Yes, I think it was, and in fact I'm told there was not very much publicity about it. There were a number of other things competing as well. It will be interesting to see what happens next year.

MILLER: Do you have any anecdote you might tell us about some of the visiting artists here? I was thinking about Kwasi Badu; I see him on the bus every morning.

HOOD: Well, I can tell you something that happened to me when I first met Badu in Africa that might amuse you. I figure it was my first trip to Africa, and usually when I

have the privilege of going to one or another Asian or African country and know that I'll be there for a period of time, the very first thing I do is try to find a teacher of instruments or singing, because I've found over the years that the most direct access I have to a culture is through the medium of the arts, I mean, by actually trying to do it, however inadequately. So, I was introduced to Kwasi Badu as a very fine Ashanti master drummer; and at that time Badu spoke no English at all. So, he started me out with drum lessons on the atumpan, which is the two-headed drum played with sticks. And he got behind me and bent me over at the proper angle, put the sticks in my arms; and then his method of teaching, and a good many Africans, for such a drum is to stand behind you and then tap the rhythms on your right and left shoulders, and you feel the impulse of the rhythm run right down through your arms. It was a marvelous way to learn.

Well, I had had two or three lessons with him, and these were always given outdoors near one of the buildings of the university, temporary buildings. And we were working very hard. I was bent over the drums, and sometimes he would recite in the tone language of the sounds I was to make. And, of course, this is a talking drum; so part of what I was learning were actually poetic phrases and proverbs as well as standard rhythmic patterns for dance.

(Then they also have signaling.) Well, I was concentrating very hard; you've probably had the experience of feeling that someone's staring at you or looking at you, and suddenly I looked at my head, and there stood the Asantehene himself. He's the paramount chief of all paramount chiefs of the Ashanti, a very honored man, with his full retinue and with some professors of the university. It was quite a crowd gathered around watching this poor beginner on an atumpan struggle away. I was a little embarrassed and put the sticks down and walked right up and was introduced to the Asantehene and spoke through my colleague at the university, assuming the Asantehene didn't speak English. I learned after a few minutes that he's quite fluent in English. But, anyhow, it was a nice occasion, a nice greeting. And then the Asantehene said, "Play something for me."

Well, I turned back to my colleague, and I said, "I've had two or three lessons. You know, I really can't play the drum."

And my colleague smiled, and he said, "Asantehene has asked for a command performance. You have no choice, you must play it."

This was all done with smiles, and I smiled, and I said, "Well, I'll do my best."

So, I went back to Badu, and with this look in my eyes, and he had understood with the remarks of the Ashanti what

was expected. So, I got in front of the drum, and he tapped out something on my shoulders, and apparently I executed it beautifully, very accurately, but, to use a short phrase, when it was finished, that whole gathering just roared. Oh, how they laughed! So, I looked up. I knew, at least thought, I had played it reasonably well and wondered what the humor was. And so I went back.

The Asantehene complimented me: "Very well done," and I said, "Incidentally, what was I saying on the drums?"

And the professor of the university said, "Well, you said, 'I am only a foolish white man.'" So, that set me up.

Well, I suppose we could tell you tales for the rest of the week.

MILLER: Please, do. Do you have any other African stories?

HOOD: I can tell you another from Africa, which is kind of fascinating. Also in that first trip, I was anxious to bring back some drums from Ghana and had ordered them in advance, in fact, one set called adowa, which includes the atumpan and other supporting drums. But after I was there, I became fascinated. I was taken to Kumasi, which is the former capital of Ghana and is the heartland of Ashanti country, where the royal drums of the Asantehene are kept, and there I saw a magnificent set, called fontonfrom, which is the most impressive drums. [They] are extremely tall. I suppose they're five feet tall, at least, a pair of them,

and, with the ensemble of quite large atumpan kettle drums and other supporting instruments, very beautifully carved. This was most impressive. So, I asked this professor if there was any possibility of getting a fontonfrom ensemble as well as the other one I had ordered. So, he said, "Well, let's go see the drum maker and find out. It takes quite a while, you know, to make a set of these drums."

Well, it turned out that this drum maker-- The drum maker is the brother of Kwasi Badu incidentally, and he's the one who makes the drums for all the paramount chiefs and is considered the finest in Ghana among the Akan peoples. It turned out that after Ghana became a democracy, got its independence--it's own kind of democracy--this drum carver assumed that the old taboo that had pertained relative to quality and size of drums might have been lifted. Formerly it had been that the biggest, finest, most beautifully carved sets of fontonfrom could only be owned by the Asantehene. Paramount chiefs could own fontonfrom, but the drums could not be as fine and magnificent as the top man's. Of course, a chief's could not be quite as fine as a paramount chief's, and so on. But he thought, now that Ghana was a democracy, probably this no longer would be true. So, he made an exact duplicate of the Asantehene's marvelous fontonfrom, and nobody would buy it. They were afraid of this old--and probably wisely, I think-- Even though

democracy had come, certain traditions stick. So, he had had this beautiful set of drums, I guess, for several years and no takers. So, I explained to the professor that I thought the chancellor, who was Franklin Murphy at that time, probably would not worry about this tradition if I brought them to UCLA. So, we have this magnificent set here, and only because a drum carver thought that democracy would suddenly wipe out all the old traditions. That's a beautiful set of drums. I've never seen any other except the Asantehene's that equal it.

MILLER: How did you convince Mr. Badu to come to the United States?

HOOD: Oh, that wasn't hard. The first trip, as I said, he spoke no English. He's a rather special person. He's in the lineage of kings or chiefs himself, could at any time, I suppose, become a chief or paramount chief. But he's rather special, because he's the youngest member of that family, and when he was a small boy, he was given to the Asantehene to be reared. He was reared in the palace and was protected from all Western contacts, really, wasn't allowed to learn any English, and was schooled in all the traditions of the Ashanti, which meant by the time I met him--he was a young man in his midtwenties--by then, I think, he was feeling a little bit cheated. He probably knew more than any young man his age about Ashanti

traditions, but he had been sheltered from other contacts and, of course, was terribly anxious to try and balance this now and spread his wings, as it were. He managed to get through to me, through translation in that first trip, that he would learn English; he wanted to come to my university, because he had heard about it. Well, a year later, I went back for a longer stay, and during that time he had made a little progress, beginning to learn a little English. I think it was a year or so later we arranged for him to come. He's been here three years. He'll go back home this summer but, I think, will return again in the fall. He's really done a beautiful job, not only with students in the program here and general university students but also has gone out many times into the community in elementary schools, secondary schools at the request of African Studies Center. I think he's contributed a great deal and hope he can come back. I think he will. But for every Badu, there are ten more master drummers who would like to come. If we had the funds, we'd bring them all, I suppose--one at a time.

MILLER: Did Ravi Shankar teach here one quarter?

HOOD: It wasn't a quarter exactly. He had a regents' lectureship, I think, for a period of six weeks, and we set up a very special program, which brought him in contact with a variety of students and, conversely, a variety of

students in touch with him and his drummer, Alla Rakha, who himself is as great an artist as Shankar and, beyond that, even the instrument builder who usually travels with Shankar. It was a lovely six weeks.

We made a couple of documentary films, one of Ravi and one of Alla Rakha, which are still in an unfinished state. They've been rough edited, and we haven't had funds actually to complete them. But rather interestingly in the documentary on Ravi Shankar, rather than show his great artistry, which has been done many times, we thought it would be interesting rather to try to depict Ravi Shankar's reaction to being in an environment with many other musical cultures around him. So, we filmed him the first time he was introduced to our African drumming groups, to Chinese music, to Japanese music, to a variety of different cultures. And then we filmed him as a teacher with the general university student in performance as well as in lecture. And I think it emerges as a fascinating character study of a great artist in an exposure to a variety of situations.

The one with Alla Rakha is totally different: that's fairly simple and straightforward. We show him giving lessons to a beginner, intermediate, and advanced student on tabla. We think we will add no narration to that at all. The way in which they go about it is, we believe, sufficient commentary in itself.

But it was a nice period, and we were delighted we could have them here.

MILLER: Do you have an Alla Rakha story you could tell me?

HOOD: Well, let's think. I suppose I could tell you one slightly out of school. I think both Alla Rakha and Ravi Shankar--this will pertain to both of them--realized about the same time, but apparently without communicating to one another, with one another (this story [emerged] several years later, after they were here) that the high wave of interest in Indian performance that I mentioned earlier had begun to be on wane. So, Alla Rakha visited me one day and wanted to know if he could be a professor at UCLA: he would like to teach here permanently, settle right down. Within a couple of months Ravi Shankar called: "Could we have lunch?" And we did, and he had exactly the same question. I think both of them sensed this withdrawal. It had caught us at a time, like the present one, in which funds had just been cut back and things withdrawn. There seemed no possibility to encourage either one of them, but I did make a few suggestions about other institutions, and Ravi Shankar subsequently signed up with California Institute for the Arts, where he has some arrangement. I'm not quite sure what it is.

Most of our foreign artists who come here to teach for a year or two years. Usually it's two years; we always

hope it can be three-- The longer they're here, the more they can contribute and, conversely, the more they can receive, take back with them. And in each case, I think, after such an experience, if it's sufficiently long, they return with what I would say is an enviable perspective, one that most of my colleagues in Western music never have the privilege of attaining. That is, let's take a great artist like Badu from Ghana or Ravi Shankar, if you like, although he's in a little different category, numerous others that we've had from whatever culture. They come here very fine artists in their own right. Usually they're not only musicians [but] likely also to be very good dancers. From Southeast Asia you can add to that, most of the time, a knowledge of puppetry as well. They know poetry and literature, that is, they are very broadly trained. The arts tend to have, what in the West we might call, a humanistic orientation. But in the course of their stay here, if they can stay for a two-year period, they are also exposed then to a number of other different cultures and usually a representative of them who in his own right is probably just as much an artist as the man we're considering. The result is, by the time they go back, they not only have had a pretty thorough exposure to a number of other cultures but it has enabled them to appreciate their own in terms of a kind of worldwide perspective: they've been able to put it in its place in

terms of its contribution, the aspects of it that account for a unique identity. So, they have without fail, it always happens I would say, a much greater appreciation of their own tradition by the time they return than they had when they came. At the time of coming here, they've lived with it all their lives; they take it for granted. By the time they return, they see it in perspective in relation to a number of others. I say, I rather envy them in that possibility, because I think very few Western musicians ever have the privilege of that kind of perspective about their own tradition.

MILLER: Ali Akbar Khan taught here for a while, didn't he?

HOOD: No, he taught in Long Beach.

MILLER: Could we talk about some of the other visiting artists that have come here, like Mr. Farhat or Mr. Lui?

HOOD: Well, let's see. Mr. Lui. Lui Tsun-Yuen, the Chinese, you mean? You mentioned earlier the first big international festival we gave in 1960. We had an amazing committee. You probably read that membership represented, I think, the entire campus: all colleges, medical center, and engineering, and so on; so it was a campuswide undertaking. And the committee--as I recall, a twenty-one-man committee--from time to time in the planning stages, months in advance, would mention with embarrassment, "What do we do about China in terms of music and dance? What do we do

about China! There was nothing we can do?" We could do some things intellectually in terms of the field of political science and so on, but how could we get at the performing arts? About that time, I began to receive letters from colleagues in the New York area, raving about this Chinese virtuoso who was on tour. He had come from Latin America and prior to that from Hong Kong and prior to that from mainland China. I was just getting wonderful notices about this fine musician. I guess it was about a month before our festival was scheduled, maybe five weeks, I had a letter from him that he would be in Los Angeles in a couple of days. Could he see me? So, we had lunch together. I told him I had been hearing much about his concert tour, and I said, "If you could have only come about a month later." I told him about this festival and what we were planning to do, and I said, "We've really been troubled that there seems to be no way for us to represent China."

He said, "When did you say that festival is?"

I said, "About a month."

He said, "I'll wait."

I said, "What do you mean, you'll wait?"

"Well," he said, "I'll stay so that I can be in your festival." And he did.

I suppose, I'm fairly sure that this was the first inclusion of Chinese art music in the context of such an

undertaking anywhere in the country.

Well, after that concert, he had an engagement in Las Vegas in one of the clubs there for thirteen weeks. I had a letter from him at some point of that stay, and he said that they had renewed [his] contract (so it would be twenty-six weeks), but, "Was there any possibility of [his] teaching at UCLA?"

So, I wrote back that I would certainly explore it and do everything I could.

Well, he returned to Los Angeles in the fall before school started. I guess it would have been the fall of 1960. I was embarrassed, really, to tell him the small amount of funds that I could make available. It was a pittance really. But he said, Well, that was a start: he would accept that, and he would use Los Angeles as his base and go on giving concert tours but make this his home.

Well, so he has, and over the years his teaching load had increased; now, the last few [years] he's been giving a lecture course in Chinese music, and at one point through the Chancellor's Committee on International Comparative Studies we were able to send him to Hong Kong and Taiwan for a summer, where he studied some of the movement styles of Peking Opera. So he's expanded into this and in our recent offerings here has done some original choreography but in the style of the Peking Opera, which is very good.

He's a very talented man, needless to say, and his wife also, who's a singer. Well, that's Mr. Lui. He's become a-- In fact, I suppose-- Yes, he's our very first-- No, I have to take that back. Well, he's the first non-Western teacher hired expressly for that purpose. We had several from Indonesia and India earlier, but they were here in a rather different-- Two of them were here first as students, and one then finally became a colleague. We had brought two musicians from Bali, I guess that was about '59, just before Mr. Lui. But Mr. Lui has been here right straight through without any breaks, and we consider him one of our mainstays.

Who else did you want to know about?

MILLER: Well, I was interested in Mr. Farhat and also Mr. [Dong Youp] Lee, the Korean.

HOOD: Oh, Mr. Lee, the Korean, yes. Well, since we were talking about China, let's shift to Korea for a moment; China was our first culture that we became involved with in East Asia. I have to keep contradicting myself, sorry. We had already, yes, established studies in Japanese gagaku--that was the first East Asian culture--in response to the interest of one student, Robert Garfias, who long since has his Ph.D. and his own program up in Washington. So when Mr. Lee came, that opened up the second important area in East Asia, and, of course, there is, as you probably know,

has been a strong cultural tie and counterinfluence among the three--China, Japan, and Korea--since what?--third century or so. So, it seemed wise and desirable for comparative purposes ultimately in this institute to encourage the addition of Korea. Well, we tried. I won't go into all the details of our attempts. We had the backing of the administration--that was not the problem--but the problem was trying to get the right Korean artists. There was a tour through some years ago, and there were two young men, very bright young men, in that group, very anxious to stay and Vice-Chancellor [Foster H.] Sherwood at that time gave me the funds to keep them for a year. Well, we were delighted: at last we were going to have the Korean music and dance. And then suddenly it appeared that they were of draft age and wanted back in Korea to go into the army, and they disappeared. Well, it put us in a very awkward position, because the consul general phoned me several times, asking me if I would, please, plead with these boys to show up at the consulate because they really had to get back to Korea. And I'm not sure that I ever really succeeded in convincing that consul general that I didn't know where they were. I think he thought we knew where these boys were hiding out. Well, at least I told him I would do this: I would talk to members of the Korean community--certainly somebody knew where they were--and

tried to put it in terms that, if word got back to them, it would be successful. Well, this worked, and after about a week, they showed up at the consulate and went back to Korea.

Well, that was one strong attempt, and then I guess two or three years later the possibility of starting out Mr. Lee here presented itself. It happened at a very opportune time, because we had our first graduate student who came all the way from Australia, and her subject of interest was Korea. Well, that same year we hired Mr. Lee and got instruments and got the study underway. Now, for the last several [years], because of financial problems, the Korean community has contributed 50 percent to his support. And, of course, his wife is a dancer, as you probably know, and also contributes, without salary really, to this whole endeavor. There's a marvelous spirit in the Korean group, and I think for Western audiences often the Korean offerings are a little more accessible initially than China and Japan, because they have a great rhythmic vitality, as you probably know. Have you ever seen the nine-drum dance?

MILLER: No.

HOOD: Performed by one female? Well, it's the bulliest performance you've ever seen. Koreans have a marvelous, dynamic sense of rhythm, even in their kayagum, which is like koto; you feel this marvelous rythmic content in it and the drum that's used in it. But the one-drum dance

clear up to the nine-drum dance is something to behold. If you ever get a chance, you want to be sure and see it.

MILLER: I want to keep talking about individual artists and then later maybe ask some questions about problems that you have had that perhaps might have come up. Could you discuss perhaps some of the Japanese artists and then the Iranian artists?

HOOD: Well, so I'm completing this East Asia cycle, we'll talk about Japan, and then we'll talk about Iran. How about that?

I guess our first group in Japanese studies in gagaku got under way--yes, I can tell you quite precisely--I think the instruments arrived about January 4, 1957. I know, because they arrived the day I took off for two years in Java. I was on my way to the boat when these things were being uncrated. We'd made arrangements with the Japanese community down in Little Tokyo, where at the Tenrikyu Temple they had a gagaku ensemble, to go down there and study with their musicians. They allowed us to use their park books. They furnished us with tapes, and until our instruments arrived--we'd even started the year before--they had allowed us to use their instruments down there. Very kind. Well, when our instruments arrived, of course, then our students could carry on pretty much by themselves; we still had no teacher.

I'm not quite sure of the year, but it would have been around '60, I suppose--or was it later? Maybe '61?--I made an appeal to the imperial household, the head of palace ceremonies in Tokyo, explaining to him that we had in residence here artists from various parts of Asia (that time none from Africa), that we felt it was one of the most direct ways for us to understand a culture, and that we certainly thought it was terribly important that Japan be properly represented. What I was therefore asking for was consideration of allowing one of the palace musicians to come here to teach gagaku and bugaku, which is the dance form. Well, that appeal was honored after a few day's consultation at various levels, I guess, in the palace, and Suenobu Togi came to us and taught.

The agreement was that he'd be here two years. He came at the end of the second year and said he'd like to stay a third year, and I explained that we had rather agreed with the head of palace ceremonies that he would return at the end of two years, and they had said that they would replace him with another palace musician. So I felt rather honor-bound to write back. And I said [to Suenobu], "If you will stay, I mean, if that is your initiative," I said, "the result I worry about, because I'm afraid that you might lose your job in the palace if you stay one more year."

Well, the plight of the palace musician in Tokyo, I may be a little inaccurate here, but I think their salary is something like eighty-two dollars a month. All of them have to have outside work, moonlight. This man, I think, was playing a cello in a nightclub jazz ensemble. He said, "I will quit even if I do go back, because I just can't afford to keep up two professions, two lifetimes."

Well, the upshot was I wrote to the head of palace ceremonies. They demanded he come back. They told me they would send me a replacement. It was a bit awkward. But he did stay a third year and then indicated he would like to become an immigrant and get a visa.

Well, he was here under a J visa, which meant he had to return to Japan for two years, but I said I would try to help through the chancellor. So, he went back. It took us three years before we got him a visa, and I found out later that one and a half of those three years was because his file had got lost somewhere. During that same period--now here's a commentary on our society, on our scale of values--during that same period of trying to get Suenobu Togi an immigrant's visa, I learned that if he were a sushi maker, you know, who makes the little rice cakes and so on, he could get it in three months, but merely being a palace musician, whose family had been in the service of the emperor continuously since the eighth century, it took me three years.

Now, how do you square all that? Isn't that terrible? Anyhow, finally after three years Togi arrived.

During this period--I'm not sure now of my dates--it became apparent to me that in gagaku-- As you know [it] is the ancient court orchestra of Japan, and it's unknown to most Japanese in Japan, very few people know gagaku, and they don't understand it. It's foreign music to them, but it's still something honored on occasion. It's in the palace. It's in certain temples, twenty-eight or -nine temples. So in part, to try to respond to the Japanese community in Little Tokyo around the same time, I would think, around '61 or so, I made inquiry about the possibility of beginning our Sun Kyoku group, which consists of shamisen, koto, and shakuhachi, as being an idiom of music that contained all the elements, because shamisen has its own literature, shakuhachi also, koto as well, of course, and yet together they make a trio, and ensemble, which can be in one each, or two each, or three each, depending. And at this point, a young man who had got his master's in psychology, had spent four years, I think, in studying shakuhachi in Japan, Mitsuo Yuge, was called to my attention. His wife is a koto player, and they knew a shamisen player. So, we began that group.

Now, will that cover East Asia for you?

MILLER: No, we've left out one area.

HOOD: What? Which? Which, please?

MILLER: Indonesia.

HOOD: Oh. Well, that I would call Southeast Asia. It's a different--

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MILLER: We left off talking about artists of Southeast Asia, and now I'd like to go on to Indonesia. So you have any anecdotes you might want to tell us about some of the Indonesian teachers that have come here, or perhaps when you were over there?

HOOD: The first one who came from Indonesia was Hardja Susilo. During my two years of fieldwork in Java--'57, '58--Susilo was sort of my self-appointed assistant, who ran around wherever I went. And at my urging [he] completed his first year of the university. He had been in three different majors (they didn't offer music at the University of Gadja Mada in Jogjakarta). I've forgot what the three were, but the third one was-- It amounted to English literature; they had some other name for it. Anyway, he did finish that, and I managed to get the funds through the first Rockefeller grant we had to bring him, in the words of the grant, as "an assistant." In fact--and this was understood by the foundation--he was being brought in order to take a degree here and take schooling in ethnomusicology.

When I first met him in Java, he lived in a very simple, little bamboo house, very poor family, but right outside

the princely residence of the oldest brother of the Sultan. All of this area was within the walled city of Jogjakarta, which is the city proper surrounding the royal court. Among central Javanese, who are in the first place very traditional anyhow, people living within those walls are especially traditional. They are very much, in terms of their scale of values, as Javanese have been, let's say, for countless decades, little touched, at the time I was there, really, by Western technology. I don't mean that they were ignorant of it, but at least still their whole identity was very much the traditional identity of the Javanese. So, when I met this lad, he had one Western shirt, an old blue shirt someone had given him, I guess; the collar was very black, not because he didn't wash it--he was clean--but his family couldn't afford soap. He just couldn't get the oils out from wearing.

After I'd been there some months and had been negotiating with several foundations, trying to get funds for a fellowship, I told Susilo, with a note of caution I said, "Now, I don't know whether this is a possibility, but hopefully this Rockefeller Foundation might make it possible for you to come to the States and study."

It's part of Javanese aesthetic, particularly the ethic, I would say, particularly the Prijaji, which is one type of Javanese, that stems from, oh, possibly a period of the

tenth or the sixteenth century in East Java, when they were at the height of their glory--the empires-- It's a kind of a Hindu-Javanese ideal, very courtly. You find even the poor people attempt to emulate this ideal. And part of that way of life, that ethic, is that you don't build up anticipation, lest you be disappointed. It's a very strong plank in their code.

So, when I told him this, he was rather reluctant even to believe that it was a remote possibility. And I cautioned him that it was far from certain. So, on that occasion, I said, "Well, Susilo, at the university where I work, over the door of one of the buildings--it's the old physics building--is a motto that you might keep in mind in this connection, and that is, 'Nothing is too wonderful to be true.'"

Well, he thought about that, and as it turned out, it was possible for him to come here. He took his bachelor's degree and finished in the upper 5 percent of the college, very bright boy. [He] finally took a master's degree and then taught here for three years, and a couple of years ago was lured away by University of Hawaii. So we lost him.

But the point I wanted to make: like all foreign students, at some point he took an examination in English as a second language--and I think fairly early in his stay. And the examiner sent me a copy of the little essay he

wrote in English, because she said she thought it was something I would appreciate reading. In it he tells about his arrival here. If you can imagine someone who had lived in the heart of central Java and by a tradition some centuries old at least--maybe over a thousand years old--flying out of the center of that and landing in Los Angeles International Airport. That's quite a cultural shock. So, he was writing about his impression of arriving here in Westwood and on this campus. Rather early in his stay, he had discovered this motto over the door to the old physics building. And in that [essay] he said that now, at last, he could believe in that motto: Nothing was too wonderful to be true. Well, that's one of the Indonesians.

We had a number of others. There were two Balinese who came shortly after Susilo: one, Tjokorda Mas and, another, Wajan Gandera, the former identified then mostly as a composer, good musician, too, and the latter as a very fine performer and a budding composer at that time. Now, they were with us two years, then went back to Bali. A few years later, Tjokorda Mas came back again for two years and returned. Wajan Gandera, the young one, during his stay here was a bit too frivolous, I suppose, to take advantage of what we tried to get him to undertake in the way of the study of Western music and other kinds of music.

You see, it's always been our premise that if we bring

a foreign teacher here for, hopefully, a minimum of two years-- We think anything less is likely to harm them, that is, they go back with a superficial idea of what they've been exposed to, and that can be bad. But we consider it an obligation if they come for two or three years not only to expose our students to what they have to offer in the way of teaching, but insofar as possible try to put them in a situation where they can learn as well not only Western culture but some other cultures that are represented here too. Wajan Gandera, I gather, was a little young for this really to sink home as being a marvelous advantage.

I didn't see him until nearly ten years after he had left UCLA, and I was back again in Bali. In the interim, one thing he had learned something about. I used to talk with him a great deal about the Western approach to orchestration. Well, in Bali, aside from the increasing number of performances for tourists because there's now a jet strip in Bali, and probably because of the very close, closely integrated way of life that is Balinese Hinduism, which includes the arts, it's one of the few places in the world where I really don't worry too much about the Balinese arts--if you separate the real Bali from the tourist Bali. I think today there are two Balis. So, there's been no evidence insofar as I can observe of Western influence in their music or dance. They're settling for something less

than the best when they offer things to tourists understandably. Their sculpture has degenerated. Their painting has gone way down, in terms of traditional painting, but insofar as the arts continue as part of communal society, Balinese Hinduism, they are still very strong. So, in this ten-year interim, Wajan Gandera has become, I would say, Bali's, South Bali's leading composer. And when Gertrude Robinson was there that summer, she recorded a number of his things, and we hope to bring out an LP one of these days soon of four compositions by Wajan Gandera. The most notable thing about them is the marvelous sense of development in terms of orchestration. But it's completely Balinese. There's nothing Western in it. Subsequently, most of the Indonesians we've had, because we've not had funds otherwise, have come here under our present John D. Rockefeller III fund, which is a program, a rather modest one, that little by little is educating young Indonesian artists--musicians, dancers; we have just arrived from Bali a few days ago a puppeteer--educating them in terms of, shall we say, objective method, means of systematic collection, research, some objectivity about their own arts in the course of two or three years if they're with us. Because they're exposed to a number of other cultures, they're able better to evaluate their own in terms of its unique offering, and almost always they

develop a very keen sense of concern about those traditions which may be on the verge of extinction, and there are always several of these. So that we've had, I think, seven or eight in the past four and a half years from Indonesia. Only one thus far from Bali, I Made-Bandem, who took a master's degree in dance--a very fine thesis--and the new one who has just arrived, [Njoman] Sumandi, who's a puppeteer, dancer, and musician. Those two from Bali. We've had, I guess, two from central Java in addition to Susilo Sudarsono, who's the director of the dance academy in Jakarta, a very fine man. He holds a master's degree in history and has been a teacher at the University of Gadja Mada, but is a marvelous dancer and very knowledgeable in the field of dance. That's in Jogjakarta, and then Wiranto, who is a teacher in the conservatory in Solo, the city of Solo. Both of them were with us a couple of years at different times. And we've had about three from West Java. Currently, the only Indonesian in residence will be this young man [Njoman] Sumandi. Bandem and his wife are leaving, I think, within a week or so to go back. They're doing a tour of the States and then will go back to Bali.

But we think this program's been very good. It's allowed us the rich advantage of having very fine artists from Indonesia and in turn has accorded them training, which will yield a kind of small, but, I think, knowledgeable

core of research scholars in Indonesia; and in time they can begin themselves training other Indonesians. That's our objective.

MILLER: Can we go from Indonesia to Iran now and talk about the Iranian program?

HOOD: The first man who was here who was Persian, Hormoz Farhat. [He] took his master's, I believe, under Darius Milhaud at Mills College, which was some years ago, in composition, musical composition. [He] came here and discovered that we had this program in ethnomusicology and became interested, got a Fulbright, I believe, and went to--Fulbright or Ford, I've forgotten--went back to Iran for a year's fieldwork, subsequently returned, and finally joined our staff as an assistant professor. During that time we had managed to have a teacher of Persian music, one or another. He himself did some teaching, although his expertise is not so much in the traditional instruments. We've had other teachers who were very fine in that regard.

A few years ago, about 1967 I think it was, through the Chancellor's Committee on International Comparative Studies, we organized a team with Farhat and Amin Bonami from the Near Eastern Center to go to Iran for six months in cooperation with the Iranian government to film and document the ta'ziyah, which is a survival from the middle ages, a religious drama centered around Islam, that was

dying out, almost gone. Farhat had called attention to this. So, the two of them went, and the government made documentary films of this. I was in Iran last fall at the Fifth International Festival of the Arts at Shiraz Persepolis and was delighted to see that as a result of that study and the attention paid to the tradition by the Iranian government, now ta'ziyah has come back in terms of popularity. It's widely performed and was one of the main attractions at this big international festival.

Farhat in '67 returned to Iran and has now become the chairman of the department of music at the University of Teheran. And last year, part of my reason for being there was to advise the government, the Iranian government, in establishing a program in ethnomusicology. I had about a forty-minute audience with her Imperial Majesty, the Shahbanu of Iran, not only a very intelligent but attractive woman. And she happens also to be a patron of the arts, patroness, and was fascinated with the idea and gave her endorsement. So, in the interim now, we have negotiated a kind of informal agreement between UCLA and the University of Teheran to assist them in a program of ethnomusicology. So, we expect to be doing a good bit more.

We have two graduate students now who are specializing in Iran, and in addition perhaps another five or six [are] sort of headed that way. Part of the excitement of this

program really is not knowing what this academic year will yield in the way of unsuspected interests and talents. Well, that's Iran pretty much.

MILLER: Oh, I forgot to ask this earlier. The government of Indonesia gave a gift of a gamelan. Could you tell me that story?

HOOD: Yes, it's a fairly short one, kind of amusing and amazing in some ways. I'm not quite sure of the year. It might have been around 1962. We could check that out. I heard rumors to the effect that the Indonesian government was giving a gamelan to Berkeley, and these were only rumors. And because I heard them several times, I began to think that perhaps there was some substance to this rumor. I was at a party somewhere, a group of faculty, and was talking--these were people mostly in the sciences--was speaking with someone about it who hadn't been to Indonesia but for some reason had an interest. And I explained that I was rather concerned if the rumor was true, because it was possible that the president's office, President Kerr and his associates, might not appreciate fully what such a gift meant. Well, it turned out that the man to whom I was talking, I think his wife had been a roommate of President Kerr's wife in college, and she heard my story and shared my concern and said, "If you don't mind, I'll write to the president's wife about this, because I understand now that you've told

me that this is a very special kind of gift and should be honored in a particular way." Well, very shortly then I had a call from the president's office, and it turned out that it was a rumor with a real foundation. The Indonesian government indeed had sent a gamelan. It was on the high seas and would be delivered at Berkeley. So an assistant to the president was calling to ask-- He said he understood through Mrs. Kerr that this perhaps was something rather special, and what could I tell them about it.

Well, the upshot was that the president made quite a fuss about it, and, sure enough, a man flew out from the Indonesian embassy in Washington. They had quite a ceremony, presentation, and I think a dozen or fifteen of us flew up from here, supervised the uncrating of the gamelan--there was some breakage to cases--and their grounds and buildings; I've never seen such a fast repair job in my life, very efficient. So, we had everything in beautiful shape. Our fifteen players on the occasion of the presentation by the Indonesian government to the university gave quite a rousing performance on this new gamelan. So, it all had a very happy ending. And the president indicated that it should come to this campus, since it was the only campus where there was expertise to use it. So it has been with us ever since. We said to the music department at Berkeley-- Dave Boyden was chairman at the time--that whenever Berkeley

might hire an ethnomusicologist who knew how to use a Javanese gamelan we would recommend that it be sent up to Berkeley, since we have already a double gamelan of our own. As yet, Berkeley has not hired such person; so we keep hoping.

MILLER: Do you know what the original reason that they decided to send it over was?

HOOD: I think it was the gesture on the part of the Indonesian government, probably primarily honoring the University of California for [the] strong assistance it had given in the field of medical schools. We had quite an extensive program in Indonesia as well as the UCLA engineering team that was at Gadja Mada. I would think these two are considerations. It was also true that President Sukarno was aware that we had a performing gamelan here and had some knowledge of the tradition. I think that was their way of showing their appreciation for what the university had contributed to Indonesian higher education.

MILLER: A set of instruments like that, you can't exactly put a value on all of it, because it's antique, but this isn't a matter of one or two thousand dollars. These are extremely expensive.

HOOD: Yes, they're quite valuable. Today it's possible to buy a new gamelan, a complete one, in Java, for around

$8,500, $9,000. By the time you crate it and ship it and so on, that'll add another--and you pay duty on this, of course--probably run it up to $12,000 or $12,500. But that's a new gamelan. The older the gamelan, the more valuable. And that isn't from the standpoint only of its antiqueness, which is often a primary consideration in the West: if something is very old, therefore you honor it. But there's a very practical aspect to it, namely, that the older the bronze in constant usage, the better the quality. So the old gamelans have an especially fine sound, and that's why they're more valuable. The one we have here at UCLA, that I bought for the university in '58, was 120 years old at the time of purchase and was very fine quality. The gamelan that the Indonesian government gave us, I would say was probably around that same age, somewhere in between 100, 150 years old. So, they're both very fine gamelans.

MILLER: Well, now let's take one of those early voyages and go from Indonesia to Africa and talk about some of the--We talked about Mr. Badu before, and I thought maybe we could talk about some of the early master drummers, Robert Ayitee and Robert Bonsu.

HOOD: They were invited here after my first trip to Ghana in '62, one as a master drummer of the Ewe tradition, and the other as a master drummer of the Ashanti tradition. I

think they both stayed about a year and a half, possibly two years. I had managed to make a very modest start before they came, that is, I had studied some of the drumming, particularly the Ewe tradition, so that I was able to get at least a group organized, oh, twenty-five or thirty students managing to play to a degree some African music. So, by the time they came, they already found a very enthusiastic group of students, and, of course, with real master drummers on hand, the groups went along very fast. And typical of most Asian-African musicians, they were also good dancers, singers, so that they provided, well, what has been our emphasis from the beginning of this program really, a very much integrated approach to music, dance, singing, theater--a gestalt.

I think we brought Robert Ayitee back again after a few years. He was here about two [years] and then came back again for another year or two. In the interim Phil Harland has been faithful in this group from the very beginning, and when we have not had a master drummer at UCLA, Phil has continued this group. He's a very fine drummer himself. And then the last one we brought was Badu, who has been here three years, and currently, because his proper visa has run out, we're not sure whether he'll be with us a few more weeks or as long as December. We've tried every device we can to get him a visa or some

way of continuing, because you don't replace an African master drummer that easily, and he's not displacing anybody on the American labor force. But it's very hard to get that message through; so I doubt that he's here beyond December.

MILLER: I was trying to find out if there had been any racial incidents as far as perhaps getting housing or other things like that, and I heard that something like that did happen with Robert Ayitee. Do you know anything about that?

HOOD: I don't really remember. It's a bit--

MILLER: You know, these people can be very important in their own country, and then they come here and-- Things are certainly getting better, but--

HOOD: I sort of dimly, vaguely recall one instance, but I had forgot that it was associated with Ayitee. It might have been. Someplace that was advertised through the housing bureau here, and when Ayitee was taken to see it-- I guess it was Ayitee--because he was black, the landlady wouldn't rent it to him and promptly was removed from the University Housing Bureau. Now, that's the only instance I can think of. I'm not sure it happened to Ayitee.

MILLER: It was more or less handled pretty routinely then?

HOOD: Yeah.

MILLER: I could see something like that could cause tremendous problems because of, you know, a very high person

with a lot of dignity and something like that happening to them.

HOOD: Well, I remember one of India's greatest virtuosos on the flute, Tanjore Viswanathan, who was here, one of our most important teachers, at one time during his stay took a trip across the country driving with someone through the Deep South, and he was rather openly discriminated against, simply because he has a very dark skin, but--

MILLER: Technically he's a Caucasian.

HOOD: He is a Caucasian. There's no question about it. So there have been a few such instances, but a surprisingly small number really.

MILLER: In your book you mention Professor Nketia. Did he ever come here?

HOOD: He comes to us every spring quarter.

MILLER: I see.

HOOD: Joined our staff, I think, in 1968. He's a full professor by regular appointment but with built-in leave of absence fall and winter quarter. It's an unusual appointment, and a very important one, I think, because it helps us maintain a very nice liaison between this institute and his Institute of African Studies at the University of Ghana in Legon, so that it helps in terms of exchange of both students and faculty.

MILLER: What is his position there?

HOOD: He's director of the Institute of African Studies, and they have a very strong program in the school of music and drama. A number of our students have gone there, and we have had a number of their students come here. In fact, I just had a letter last week from one who had taken-- They have a diploma, which is something like a master's degree--I've been external examiner for them since '62-- and this is one of the young men who took the diploma; he wants now to come here and work on a master's degree. And one of our students who has been there two years working in the northern part of Ghana will be back this fall, having collected all kinds of wonderful material. I think she's been working among the Lobi in north--

MILLER: Professor Nketia is certainly a well-published writer.

HOOD: Yes, he is. He's beyond a doubt the most eminent African musician. He's very widely known and very much sought after in international congresses all over the world. He taught at Harvard last fall semester. A very fine musician.

MILLER: Do you recall making a TV film in that period, not you yourself, but through the institute with Robert Ayitee and Robert Bonsu? Gertrude Robinson mentioned it.

HOOD: TV? Do you mean on campus here?

MILLER: I'm not sure where it was made.

HOOD: You may be referring to one that our audiovisual department, whatever it might have been called at that time-- Through the chancellor's office we were asked-- Chancellor Murphy asked whether we would make a film, TV kinescope, for the very exclusive and single purpose of showing it to the state legislature in Sacramento [to] give them an idea of what the field was about. We set up in the grand ballroom, as I recall, if that's the one we're talking about, and I think it was about a half hour and did five or six different cultures. I must be candid that I felt that the product was not very good. Camera work, et cetera, was rather amateurish. It had been made for a specific purpose; so my advice was that it be used for that purpose and nothing else. But I've been told that--I don't know when exactly; five, six, seven years ago--it has been released. It has been shown on television and is still being shown, I guess. I don't consider it a very good product. Now, that may be the one--

MILLER: I think it is.

Maybe now we could move north and talk about Jaap Kunst. In your book there's a photograph of a medallion; and, of course, he died right about the time that the Institute of Ethnomusicology was getting started--

HOOD: That's right.

MILLER: --about 1961, I believe. Could you tell us about

that medallion?

HOOD: Yes, it's made by his son-in-law actually, Guert Brinkgreve. He is a very famous medallionist in Europe. He's done medallions of, I guess, all the crowned heads of Europe. He's a good sculptor as well. And one other thing about him that's sort of fascinating. I first met him, I think, in, well, I suppose, when I was a student in Holland, '52 to '54, and at that time he was terribly concerned-- He's also a journalist, a good writer, wrote for the newspapers. He was very concerned about what was happening to the Centrum, the central part of Amsterdam, and some of the old, beautiful buildings, sixteenth-, seventeenth-century buildings, because he felt there was a definite threat to this wonderful period of architecture. They were modernizing, and in some of the lovely old buildings, they replaced the small panes of glass with big plate glass. So, he really began a sort of a single-man campaign to try to get the elders of the city to become aware that they were going to lose something very precious if they allowed this to continue. And I can report, over the years--it's been nearly twenty now--he has been eminently successful and has saved the central part. Well, that's the same man who did this medallion.

On the back of it-- On the front is a picture of Kunst, and on the back you see an ear, a large ear, and sitting

inside Pan, playing his pipes. There's a Dutch inscription on it, which in translation would read, "Whoever has ears to hear music in nature can really hear." That's a free translation.

MILLER: Very pretty. So you have perhaps a private story about Kunst that you might tell us?

HOOD: Many. I wouldn't know where to start or stop.

Kunst, I would say, in the field of ethnomusicology has been for years very warmly regarded. He's a kind of person who managed to touch an audience. He visited UCLA twice for about a month each time and gave several public lectures here at UCLA and other institutions in greater Los Angeles--across the country, in fact. But I was always amazed and delighted to watch the way in which he made contact with the audience, with students, people from the community, with erudite professors from a variety of disciplines. I think it was not only his own prodigious knowledge in learning and scholarship but more especially his very overt personality. The Dutch are inclined to be overt and very open. I think among Europeans in that regard they're probably closer to Americans than most, very straightforward, very direct. And Kunst had this to a marvelous degree and a great warmth as well, so that he made really a rare contact with human beings at all levels. He was a very selfless man in many ways: he was constantly

giving and, I think, could be held up in the field of ethnomusicology as a kind of model to which any student of ethnomusicology might aspire. So, I was very lucky as a student to be able to work with this man for two years, and, of course, it developed into a close friendship right up to the time of his death. But I wouldn't know really where to start or stop the stories. There would be too many.

MILLER: Coming back home, we haven't talked too much about the machinery, the electronic machinery that's being used here in the institute, partly that's because of the Seeger interviews, the Charles Seeger interviews, which I thought would go into the Melograph a lot. But that is a large sector of the institute's work, the Melograph and Stroboconn, and I wonder if you could talk about how they came here a little bit and how that these have influenced the trend of things here--and also about Michael Moore.

HOOD: Well, let me begin at the beginning, and I'll make it as comprehensive as I can. In 1928 there was a man named [Milton Franklin] Metfessel, who developed what he called phonophotography. It was a display on sensitized film, motion picture film, an especially designed camera in a very primitive stage of what today has become one or another kind of melogram. He demonstrated rather clearly by using the Negro spirituals in the South that one could not capture the

essence that gave them their individuality and principal characteristics in Western notation. We simply had no way in Western notation to catch what he called a queer--

MILLER: Twists and prank.

HOOD: Yeah, quirksome prank. What was it?

MILLER: Twists and pranks, or quirks and pranks.

HOOD: Twists and pranks, quirks and pranks, something like that. This mark of individuality was very important in that tradition. If you just read transcription of what the singer had done, there was nothing really to suggest its real character. So, he insisted that a manual transcription could be and was the cause of a lot of misunderstanding, that people weren't communicating, because one transcribing manually is going to do it in terms of his own oral conditioning. And I've seen this demonstrated. We've tried it here, giving one song to six people to transcribe--and good transcribers--and they'll come out with six different transcriptions. In principle, yes, they'll be the same, but in detail they'll differ, and none of the six will really capture the individuality of that song as it's sung by a singer.

So Metfessel was arguing that in order for this field to advance--he was really directing this toward anthropologists--it was necessary to use some kind of objective display of how a melody behaves. Well, subsequent to that,

a number of different developments were generated: one in Japan before World War II--they had never gone on with it after World War II--one in Scandinavia and Israel, and one, above all, by Charles Seeger. He went to Bell Laboratories at first, couldn't get too much interest aroused there, and finally found a man who took him seriously; and together they developed what Seeger called Melograph Model A.

Well, this came to my attention about 1956, I think, '55. I had been struck by Metfessel's arguments and felt they were completely valid, certainly in my experience; so when I finally met Charles Seeger--

Incidentally, Kunst is the one who introduced us. Kunst was a house guest of mine in the fall of '54, his first trip in the States. I had just been on the staff here a few weeks, and at one point, one night after dinner, I think, he said, "I suppose you see Seeger, Charles Seeger, rather frequently."

I said, "Well, as a matter of fact, I've never met him."

He said, "Why not?"

I said, "Where is he?"

And he said, "Well, he's living in Santa Barbara. That's not too far from here, is it?"

And I said, "No."

So, we drove up to meet Charles Seeger. Well, of course, that blossomed into a lasting friendship.

I talked with Seeger at that time, '54, about Melograph Model A and rather serious talks with him in 1956 about the possibility of building a Model B to be used here at UCLA. I took off shortly after that for two years in Java (I had managed to secure a little money as a first step toward that), and the moment I returned in '58 we built Model B. It was not much of an improvement over A, maybe in a few ways. It was not too costly. I've forgot exactly, maybe in the neighborhood of $5,000. But with Model B in hand we were able--and, I must say, for what it was designed to do, it gave us a great amount of information--but above all, we were able through the use, extensive use of Model B, to develop the requirements for what became Model C. After some years of working with Model B, we paid Anderson and Associates in San Diego, who had built both models, to do a feasibility study on doing Model C. Then began a desperate search for funds to build it. I thought it was a natural for the National Science Foundation. Associate Director Bolt (I think was his name) was very kindly disposed toward it, but it turned out that because our subject was music, NSF just couldn't touch it. We were told by one of the directors, "If you need a fleet of automobiles, we could do that. If you need air-conditioning, if you need a wing on a building, but a laboratory instrument for music, no." So, we had a

very difficult time. That languished for nearly five years. We had our feasibility study, but no money. And finally, every time I had the chance I would mention to Franklin Murphy that this field would advance twenty-five years the moment we had that instrument.

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HOOD: Finally, to make a long story short, it was Franklin Murphy who came up with the money to have it built. This was a real research-development project. It took a time to do it; after it was built, I think, nearly a year of testing, and we finally accepted it provisionally, giving us another year, largely on my advice. Seeger was not happy with it, and Mike Moore, who had been with us for a time and watched this development, felt that it was a big disappointment. My argument was that we were in a much better position to test and evaluate the machine than the men who built it, because we knew what we really wanted it to do, and they really didn't, aside from our specifications. So, we put it into service, and there were continuing modifications, minor ones, refinements I would say. I think it was put into service in the fall of '68. Today I think there is not a project of a graduate student or faculty in this institute--it's hard to think of one; I suppose one could--almost every project, any research project must be based on information that we got from the Melograph.

Therein has been a problem. I think it cost in its development $130,000 or so. It's a sensitive machine. We've not managed really to have a proper maintenance

budget for it. There have been breakdowns increasingly over the last two or three years, and currently it is not operating as it should. So, what I'm trying to do now, most currently this fall, is get an endorsement from the advisory committee to the institute, which is an interdepartmental committee, to approach whatever level of administration is necessary to make it understood that this is a machine that is not only absolutely essential to our entire program but equally important, let's say, to departments like psychology, in terms of perception; linguistics, in terms of phonology; folklore for a variety of reasons; and regarded as a campus instrument, interdepartmental instrument, interdisciplinary instrument, that should have a budget to be sure that it's maintained in good condition and available to an increasingly wide number of people. If the machine is to fulfill what I think its true potential is, we should as soon as possible offer, for time and materials, the service of that machine to various international scholars and centers, because it can advance our knowledge in this field much more rapidly than anything I know of. So that's one of our immediate goals, trying to get that arrangement.

The way in which it's built, it not only will give us a visual display but it has a computer logic so that the information is also stored in digital form, and I'm told it

would be a relatively inexpensive installation to hook it up to the computer center or maybe a small computer, such as the one found in linguistics or in psychology. If we could manage to do that, then we could have a time-sharing arrangement, and I think everyone would profit by it. But, I think, anyone who has had experience with it, any of our graduate students or faculty, would tell you that there's nothing more important in our whole program than that particular machine.

MILLER: Could you talk about Michael Moore?

HOOD: Well, Mike's an institution unto himself in some ways. I think we've been very fortunate to hang on to him, because his talents are the kind that are extremely well paid by the industry, recording industry, motion picture industry, and I think we managed to hang onto Mike over the years, have managed, largely because of the immense variety that his present job affords. He is the kind who likes variety. I think around '63 or '64 we introduced him for the first time to what you do with a motion picture camera, because we were making some modest little documentaries here. And, of course, since then he's developed quite a lot of expertise and has done quite a lot of commercial work. But as someone with prodigious technical knowledge, he probably knows more about the Melograph than certainly anyone in greater Los Angeles. Sometimes I think he knows

more than some of the engineers who built it. It's been his baby to try to keep it running. So Mike and the machine are almost inseparable.

MILLER: What about the Stroboconn?

HOOD: Well, Stroboconns are a standard piece of equipment. It was developed by the Conn Company, which is a company that builds band instruments largely, as an aid for high school and university bands, college bands, for the individual musician in a band to play into the Stroboconn to be sure his intonation was good. I think that was its chief purpose for development. It was also hoped in their first manual that it was something piano tuners would use. Now, I've never met a piano tuner who would use a Stroboconn. They always prefer to use their own ear and go from there. I think Conn Company is probably surprised that it turned out to be for the field of ethnomusicology a very valuable laboratory instrument, because it measures a pitch to 1/100th of a semitone, an accuracy of, let's say, plus or minus one, and for all kinds of studies is sort of a basic workhorse of the laboratory. You might be interested to know that I learned seven or eight years ago, because of its reliability as a scientific instrument it has been placed on a security list; so you can't export it. A friend of mine working in Indonesia, I wanted him to take Stroboconn, and because he was working for State Department

finally he was able to do it. But they're considered a strategic instrument.

MILLER: I was talking with Max Harrell about using that instrument especially in that article, "Sléndro and Pélog Redefined," and he mentioned that he learned how to do it, because he had been a map maker in the army, and there was a lot of the same type of manual operations to operate, twirling dials.

HOOD: Yes, you twirl dials.

MILLER: Are you concerned that the results of music research might be exploited for commercial or other purposes?

HOOD: Oh, good heavens! It has been for years. Like anything else, I think any kind of knowledge gained can be put to positive or, let's say, less positive end results. Industrial psychology long since has geared up for various kinds of programming in terms of Musak.

MILLER: We talked about that in that one interview about the eye blink and so forth.

HOOD: Yes, in the supermarket. The extent to which that might--that or some other segment of the music business--might find our researches valuable, I really have no way of knowing. I would say this-- Let me make a positive observation and at once say it is one that could be twisted, I suppose. I just got back from three weeks in Malaysia. I had been asked to go there to advise the government and

the universities in establishing a program in the performing arts or, parenthetically, ethnomusicology. [I] found them very receptive, and the result was that they've adopted a three-year curriculum at the university in Penang and will be doing some hiring this spring, and I think it's a very promising program. Got a very enthusiastic endorsement from the vice-chancellor of the university and the minister of education and some of his deputies. I was interviewed by a number of newspapers and twice by the radio, and the reporters had some very interesting questions to ask. As you may know-- Now, I'm using Malaysia as an example; it could apply to many parts of the world, non-Western world. The reporters were pointing out that in a place like Malaysia there is a considerable tension between the Malays, who are the most populous, and the Chinese who are nearly so. Within both segments are also great religious differences, which leads to a lot of bitterness and strife. There are four different kinds of aborigines living there as well. There's a small, but not unimportant segment of the society made up of Indians. There are some Westerners there, and there are increasingly Indonesians, migrated from Indonesia. So, it's a rather complex society in makeup and, of course, geographically has been the crossroads for commerce and travel for centuries. So, some of these newsmen were saying, "But,

Professor, in such a program where you stress balance--" My claim was that it was important to know what was there, to know the cultural identity of the different peoples that make up Malaysia. They were pointing out that, although that was well and good, but where you had people actually bitterly divided on religious grounds, what about that? The country was above all interested in creating something that was uniquely Malaysian. This is the concern of many nations in Africa and Asia today, and, of course, in creating national unity and, of course, in attracting tourism and you could go on and on and on, in order to build up the economy. So I was trying to show, although I think the primary purposes are rather different, ways in which the result of sufficient training and exposure and knowledge could, in fact, benefit each of the objectives they named.

I had outlined a kind of three-phase program for them. The first phase, they will have to bring in expertise from the outside. There's none in Malaysia; people in ethnomusicology and ethnic dance, in Asian theater, and so on, trained in terms of scholarship. In time they will produce graduates of this three-year curriculum. The majority of these young people will go into secondary schools where a knowledge of the different arts and traditions of Malaysia is very important to know. Among these,

some will be selected to be sent abroad for graduate training. I would say that begins to move into phase two. Eventually they will return to the program and perhaps for a short interim continuing with foreign expertise, but beginning phase three they will begin to do all their training themselves. Well, now, this is a worthy objective. We assisted to some degree advising Ghana initially in their program. It's something like what we will be doing in connection with Iran I suppose. And in a sense, that's what we're doing now with Indonesia under the J.D.R. [John D. Rockefeller] III fund. The objective of such a program, if it does no more than reveal knowledge of the indigenous cultures, it has done what it was designed to do. But in the process, and this was my answer to the reporters, I can't think of a better way to try to ameliorate religious strife between two groups than try to bring to both groups a greater understanding of the scale of values that motivates each, the fundamental. Likewise, in establishing a national unity, how else can one establish a unity unless you understand the diversity that makes up the whole? And finally, if Malaysia is to create something unique to Malaysia, it must know itself, otherwise it'll be a poor man's copy of something else. And, of course, finally, if all these things are understood and brought out into public view--mostly it isn't known--inevitably you will have

something attractive for the tourists, I suppose. Well, that I would call kind of a positive exploitation. The extent to which that might be subverted, I don't know. At the moment I don't really see how it could very seriously.

MILLER: Can you think of any other special problems of ethics that are unique to ethnomusicology?

HOOD: Oh, lots. As I pointed out in my book with an illustration or two, I think largely because of the nature of the subject a person working in ethnomusicology in the field for an extended period of time is often exposed to the confidences of people that I'm sure would not occur if one were involved in some other field, for the simple reason that subjects like music and dance, theater as it relates to religion, are very close to the identity of a people, to their hearts, and when you become conversant in them, not only a knowledge about them but actually can do them to a modest degree, it is inevitably the basis of a very strong friendship. And usually friends confide in one another, and the first thing you know you may have thrust upon you information you may rather not have. So, it's extremely sensitive and calls for a great sensitivity on the part of the researcher: how to handle these confidences? Above all, one doesn't seek them, but if they are thrust upon you, then what do you do? You get involved in some ethical questions, I would say.

MILLER: How well do you think that the ethnomusicology revolution can be exported from UCLA? It seems that you brought a lot of it home from Holland.

HOOD: Well, we had the occasion a few weeks ago-- I had to write the annual report, and because it coincided with a five-year review, also a five-year retrospective and a five-year projection, it turned out to be quite an annual report. But we had the occasion, therefore, to try to evaluate the influence this program has had both in this country and abroad, in general terms. And we found that graduates of this program in turn have established twenty-two, twenty-three other programs in this country and about twenty-five programs abroad. Some of these programs carry more than one of our graduates. In fact, one or two have as many as three of our graduates. I don't know whether that answers your question, but I think-- And you must know, and we rather pride ourselves in this, that graduates in a program, there are no two alike, each has his own set of convictions and attitudes and prejudices and strengths and so forth, and it's been to me a great source of pride to watch programs develop around the country and other places, not carbon copies of this one, but with their own stamp, their own individuality, but to our satisfaction, good, strong foundations beneath them. And that's been rewarding.

We need in a field like this, as diverse as this, we

need many different approaches. It would be the worst thing imaginable if this were the only center of training, for example, because it would represent, by and large, a reasonable, unified approach. We have differences among us in the staff here in terms of emphasis and so on, but basically it's a pretty unified approach. I think it's very important that other centers have developed and will have a different approach. That's as it should be.

MILLER: As we come to a close, I'd like to talk a little bit more about yourself, closer to home. You mentioned earlier Kunst's house being a mecca for people interested in ethnomusicology and then later about small groups at your own house, since the gamelan, the big gamelan, doesn't have a teacher now, that you've taught at your own house. Now, I wonder if you could maybe tell us a little bit about what those personal sessions are like and that atmosphere?

HOOD: Well, the gamelan at the house, you mean?

MILLER: And what it would be like to do that?

HOOD: Well, I hope this isn't nostalgia, but in a sense one of the most important aspects of this little gamelan club we have at the house, I think is that in many ways it's a return to the beginnings of our program, because for the first eight years, I suppose, about eight years, all of our performance activities were extracurricular, so

that people did it, got involved in African music or Chinese music or Javanese music, or whatever, just because they were enthusiastic about it. No units credit given, nobody was required to take them, and the result was that we had a remarkably high esprit de corps, you might say. Around '62, my colleagues in the department, in fact, I think I was in Africa when this happened, I'm not sure, decided that these courses in non-Western performance should be given credit in the same way that study in band or orchestra is, and I must say it would be hard for me to argue against that. And they also felt in terms of justifying staff and space and expense: none of this was in the catalog, you see, up to that time. Well, those were very persuasive arguments. I do think that the result has been that there isn't the very high motivation characteristically that we had prior to giving credit, but I do not mean to imply that very high motivation doesn't develop from time to time in different groups. But I think it isn't as consistently present. So, having the little gamelan club at the house has sort of taken us back to the beginning, because again in a way it's doubly difficult for students, because we live fifteen miles from the campus, and it's quite a haul to go out there. I keep the gamelan there, because frankly there isn't one inch of space to house it here. And it's inconvenient for the students. I know that. And there's

no credit involved with it. The result was that last spring we were invited, three groups, to perform in the Ojai Festival, and I would say that the spirit achieved by that gamelan group, by the time we were ready for that performance, took me back to fifteen years ago when we had that same marvelous, keen spirit as a group that used to be characteristic of all the groups. So, that's sort of nice when that happens.

MILLER: In your book, you dedicated your book to your wife, and I wondered if you'd like to say a little bit about her.

HOOD: Well, you'd better put on about five more tapes, I suppose. Well, let's say simply that, aside from what that dedication suggests in its own words, I would regard Hazel, stepping aside as her husband for a moment, but speaking as the director of an institute or an ethnomusicologist, I would have to regard Hazel as rather like my equivalent in the field of dance, in that her training from the age of eight or nine was in classical ballet, modern dance, graduate of Juilliard, modern jazz, Broadway shows, thorough Western education in dance, then three years in Indonesia, and then together with me in Africa. So, it's been a very nice parallel, and we tend to complement one another very well. She went with me on this trip to Malaysia, and in a couple of the sessions, planning this curriculum, it was so convenient to be able to pull Hazel in for advice in terms

of how we should set up the dance part. We're a kind of song-and-dance team, I guess.

MILLER: Is your wife American born?

HOOD: She was born in Jamaica and adopted by an aunt, a great-aunt, in fact, when she was ten years old, living in Pennsylvania. So she was reared in the States from the age of ten.

MILLER: The last thing I wanted to ask you about was your life as a composer. What have you been doing in compositions over the last few years?

HOOD: Well, the academic year '67-'68 I spent in Hawaii, my wife and I. She was teaching at the University of Hawaii, dance, and I was serving partly as a consultant to the University of Hawaii, but was the recipient of an Institute for Creative Arts award from the University of California, which gave me the year off for the express purpose of composing and writing a book. So, that's really the last period of productivity I've had in composition. The things I wrote during that period have had performances. Most of them--and this has been true of me as a composer for some long time--conceived in terms of dance; so they're designed to be accompanied by dance. Two of these works, well, several had premieres in Kennedy Theater in Honolulu in productions. Hazel did the choreography to a couple of them. Subsequently, two of them have been picked up by

Al Whang, who's an artist in residence at the University of Illinois; he used to be on the staff here in the dance department, modern dance here. Very individual style and very successful. And of one of these he's made quite a large production, and it's had a number of airings in New York and Washington and Jacob's Pillow, and places like that. I see, number one, here in the folder of letters to be answered today: I have a string quartet, ten minutes, that I wrote during that period. It was scheduled for a premiere this last spring, but the invitation was too late for me really to get a string quartet sufficiently rehearsed; so it's been scheduled again for next spring. But now in the interim an invitation to have this premiered in Toronto at the SEM meeting, Society for Ethnomusicology, in November. So, if we can find a quartet who can cut it-- It's a ten-minute work. It doesn't do what you hear a great deal of in contemporary avant-garde works, exploring all the extreme ranges of a quartet or beating to death or anything like that. In some ways you'd say it's conservative in that regard. And in other ways it's not so conservative. It's very demanding of the four players in terms of their responsibility as an ensemble, because, although it's written for a normal string quartet, it's a synthesis of African and Asian elements with Western ideas of development.

MILLER: The choreographed pieces use Western instruments?

HOOD: The two that Al Whang has picked up, one of them uses, I guess, about two-thirds of them are Western instruments, but the other third are rather fascinating non-Western ones, and the other piece is entirely non-Western instruments.

MILLER: Well, I hope that we'll get a chance to have--

HOOD: The second piece might amaze or amuse you. It's written for eleven Buddhist gongs (that's the kind that is the bronze bowl that sits on a cushion of different sizes); the Indian tambra, which is a drone instrument, but in this piece it's used as a melodic instrument; for a pair of ipu (they're large gourds from Hawaii), and I use those as the percussion section; and the Javanese rebab. So it's not quite a Western instrumentation.

MILLER: Well, I certainly hope that we'll get a chance to hear these either live, preferably, or possibly on tape or some other way. I want to thank you for taking your time to do this set of interviews with me, and I certainly appreciate the trouble that you've gone to and all the help that the institute has given me in doing this.