

The UCLA Herb Alpert School of Music

Department of Ethnomusicology

Winter 2010 Newsletter

Message from the Publications Office

Dear Students, Faculty, Staff, and Friends,

Happy New Year!

The year 2010 marks the 50th anniversary of the founding of the Institute of Ethnomusicology at UCLA. Established by Mantle Hood in 1960 as part of the Music Department, the Institute eventually became the independent Department of Ethnomusicology and Systematic Musicology in 1989. UCLA has granted more Ph.D. and M.A. degrees in ethnomusicology than any other university in the world and its graduates have founded ethnomusicology graduate programs throughout the United States. In the coming months, we will send you additional information about the history, along with news from our students, faculty, staff, and alumni.

The New Year promises to be a very productive one, and we wish you much success in your endeavors.

This issue of the newsletter is dedicated to the people of Haiti. We hope that you will help with relief efforts in any way that you possibly can.

Beto González
Publications Coordinator

Kathleen Hood
Publications Director

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In Memoriam

Suenobu Togi: 1932-2009



Sensei Togi Suenobu, master teacher and performer of Japanese classical music and dance, passed away on Tuesday, November 10, 2009, in Tokyo, Japan. Mr. Togi taught Japanese court music and dance in the UCLA Music Department and later in the Ethnomusicology Department, from 1961 to 1993. His work inspired many students, some of whom went on to have their own careers as composers, performers, and teachers of Japanese music.

Suenobu Togi biography

http://www.firstvoice.org/togi_suenobu_biography.html

New York Times 1982 article, "Dance: American Group Performs Japanese Gagaku"

<http://www.nytimes.com/1982/12/25/arts/dance-american-group-performs-japanese-gagaku.html>

Mantle Hood comments on bringing Suenobu Togi to UCLA

<http://www.ethnomusic.ucla.edu/newsevents/news/hoodretogi.htm>

Condolences can be sent to the family at:

2-8-13-101 Central Heights

Azabu Juban

Minato-ku

Tokyo

Department News

A Great Day in L.A.: Celebration of Jazz

What was *A Great Day in L.A.*?

On the 50th Anniversary of Art Kane's legendary photograph, Harlem 1958, noted Los Angeles jazz musicians **Dr. Bobby Rodriguez**, **Kenny Burrell**, and Kenny Dennis gathered over 250 artists, vocalists, composers, and arrangers for A Great Day in L.A. -- an event for timely photo documentation and a gathering of celebration. Just as in 1958, when 57 of America's greatest jazz legends like Sonny Rollins, Dizzy Gillespie, and Thelonius Monk stood in front of a Harlem brownstone, a half a century later, Quincy Jones, Herb and Lani Hall Alpert, Buddy Collette, Lalo Schifrin, **Gerald Wilson**, and Les McCann posed on the steps of UCLA's College Library to capture a new generation of jazz legends.

A Great Day in L.A. captured the rich diversity of the Los Angeles jazz community; those musicians in attendance represented a wide variety of age, race, culture, gender, and nationality, and in turn, a tremendous range of jazz music. Photographs taken that day will be preserved in perpetuity at the Kenny Burrell Archive of the Ralph J. Bunche Center for African American Studies at UCLA.

All photographs are courtesy of Kelsey Edwards Photography.

<http://www.friendsofjazz.ucla.edu/gdinla.html>

Musicians and poets celebrated the successful life and music of **Parviz Meshkatian**, one of Iran's best musical masterminds, legendary composers, and *santur* players who passed away in October 2009 at the age of 54. UCLA professors and students as well as some of L.A.'s local musicians performed and recited poetry as a tribute to his memory in a small gathering at UCLA's Jan Popper Theater on Saturday, November 14, 2009.

On Saturday, November 7 the **UCLA Armenian Studies Program** and the **Herb Alpert School of Music** co-sponsored a concert of contemporary Armenian music featuring Artistic Director Movses Pogossian in Schoenberg Hall. The concert featured UCLA students and distinguished guest artists performing works by composers Tigran Mansourian, Vache Sharafyan, and Kevork K. Andonian performing their own works as well as works by Artur Avanesov, Gregory Ayriyan, Alan Hovhaness, and Ashot Kartalyan.

Faculty and Staff News

On Tuesday, Nov 24, 2009, UCLA Jazz percussion instructor, **Clayton Cameron**, played at the White House with singer Jennifer Hudson.

Professor **Jacqueline Cogdell DjeDje** was awarded the Alan Merriam Prize at the 2009 meeting of the Society for Ethnomusicology (SEM) in Mexico City for her book entitled, *Fiddling in West Africa: Touching the Spirit in Fulbe, Hausa, and Dagbamba Cultures*, Indiana University Press, 2008. The purpose of the Alan Merriam Prize is to recognize the most distinguished, published English-language monograph in the field of ethnomusicology. This award is given annually to a book published in the previous two years (e.g. the 2009 prize was given to a book published in 2007 or 2008). Congratulations, Dr. DjeDje!

GRAMMY Salute to Jazz honoring **Kenny Burrell** will be held at the GRAMMY Museum® at L.A. LIVE on Tuesday, Jan. 26, 2010. With a career spanning 40 years, Burrell is a celebrated and respected jazz guitarist who pioneered the guitar-led jazz trio with bass and drums in the late 1950s. He has recorded more than 90 albums, and has played with the likes of John Coltrane, Dizzy Gillespie, and Oscar Peterson. In addition to his extensive performing, recording, and composing schedule, Burrell is the founder and director of Jazz Studies at University of California, Los Angeles (UCLA), where he has been an instructor since 1978. He is a lecturer and director of workshops on guitar and Jazz Studies, and the founder of Jazz Heritage Foundation and the Friends of Jazz at UCLA. He will be featured on the Delta Airlines' GRAMMY Salute to Jazz Channel for the month of January.

Dr. Bobby Rodriguez presented a LatinJazz Christmas on December 5, 2009, at The Luckman Fine Arts Complex.

On Friday, November 13, the **UCLA Center for Near Eastern Studies** and the **UCLA Herb Alpert School of Music, Department of Ethnomusicology** co-sponsored a piano recital by Aysegul Kus Durakoglu, featuring works by Turkish composers, including Ethnomusicology Professor **Münir Beken**, Erkin, Ince, Mimaroglu, Rey, Saygun.

Barbara Morrison had several performances at Steamers in December and January.

Student News



Ph.D. student (and newsletter editor), **Beto González**, became the proud father of a beautiful, 7-lbs baby girl on November 23, 2009! Xochitl Eleana Williams-González shares her birthday with her mother Shelby, is a future ethnomusicologist, and likes to sleep during odd hours.

LOS ANGELES ELECTRIC 8 the world's only electric guitar chamber octet, returned to the Armory Center to premiere a brand-new program entitled Interlocking Textures, featuring selections by ethnomusicologist Mantle Hood, minimalist composer Wayne Siegel, and others. The debut performance took listeners on a journey from east to west, showcasing the connections between Indonesian gamelan and American minimalism. LOS ANGELES ELECTRIC 8 is composed of guitarists Tom Farrell, **Philip Gaulty** (M.M. in Guitar Performance), **Chelsea Green** (D.M.A. student, Music), **Ben Harbert** (Ph.D. candidate, Ethnomusicology), **Marc Nimoy** (B.A. 2005), Alexander Sack, Felix Salazar, and Johnpaul Trotter played at the Armory Center for the Arts, Pasadena. For additional information and to listen to examples, go to: <http://losangeleselectric8.com/repertoire.html>. You can listen to excerpts from the CD *Los Angeles Electric 8 plays Shostakovich, Mendelssohn, Braddock, Siegel, and Kohl* by visiting: <http://losangeleselectric8.com/buy.html>.

Ph.D. student **Martha Mavroidi**'s debut album *The Garden of Rila* is out. It features eleven new songs in the Balkan style, with Martha on voice and *lafta*, and some of Greece's best musicians. The album is available at CDBaby: www.cdbaby.com/cd/marthamavroidi

Aditya Prakash, a third year ethnomusicology major, is an Indian classical vocalist and percussionist, playing the *mridangam* (South Indian Barrel shaped drum). This winter break he went to Chennai, Indi, to perform in the prestigious December Music Season. Chennai is known for having one of the largest music festivals in the world in which there are at least 50-60 concerts a day extending from mid-November to mid-January! For the last eight years he has been invited to perform in the festival. This year Aditya performed six solo vocal concerts, which lasted about two hours each. He also received an award from one of the music organizations, Vani Mahal, for "Best Junior Vocalist of 2007" this year because he was not able to attend the function for the last two years due to clashing dates with final exams. In addition to vocal concerts, Aditya performed two concerts on the *mridangam*, accompanying very competent musicians. The best part of this trip, he says, was being

completely immersed in music and attending concerts and lecture demonstrations by well-known, extraordinary musicians from morning until night.

On Friday January 22, 2010, Aditya also performed an evening of Carnatic music accompanied by Shiva Ramamurthi on the violin and Nirrmal Narayan on the mridangam. The event was held in UCLA's Schoenberg Music Building and was sponsored by SPICMACAY & EGSO (Society for the Promotion of Indian Classical Music and Culture Amongst Youth and Ethnomusicology Graduate Student Organization).

In December 2009, Ph.D. student **Angsumala Tamang** received the Taraknath Das Foundation grant, awarded by South Asia Institute, Columbia University. She also presented a paper at the Hawaii International Conference on Arts and Humanities at Honolulu in January 2010.

Current Research: Argentine *Chacarera*

By Ph.D. student Julius Reder Carlson



Amateur “Folklore” musicians at La Peña del Colorado, Buenos Aires (photo by J. Carlson)

I spent the 2009 calendar year in Argentina conducting doctoral research, funded by a Fulbright-Hays research grant, regarding a music Argentines term “Folklore.” The focus of the project was a genre called the *Chacarera* and the relationship of its practitioners to music technologies including the recording and the radio. Of particular interest to me were the ways that this music—and the performance practices associated with it—reflected and reified divergent understandings of Argentine nationality, locality, and indigeneity, particularly as they related to the northern province of Santiago del Estero.

The research I conducted was both historiographic and ethnographic. In my historiographic work, I looked primarily at the case of Andrés Chazarreta, an early-twentieth century musician from Santiago del Estero whose folk music ballet and orchestra established much of the contemporary “folklore” repertoire and its concomitant imaginary of rural authenticity. Archival research in Buenos Aires (the Argentine capital) and Santiago del Estero allowed me to document the nationalist ideologies and government programs that

inspired Chazarreta and contributed to the success of his ensemble. It also helped me to clarify the role of the record industry in consolidating an audience for this music and providing a means of cultural transmission. Much like United States country music legends Jimmy Rodgers, the Carter Family or Bill Monroe, Andrés Chazarreta's music represented unmediated culture but, in practice, was largely learned by listening to records and radio, a process that contributed to the construction of both national and local imaginaries of selfhood. A website with an archive of some 1,500 newspaper articles, performance programs, and photos regarding Chazarreta and his work will be available for public access by the beginning of spring quarter.



(photo courtesy of the Chazarreta family)

I focused the ethnographic portion of my research on two venues in which “folklore” music is played in contemporary Argentina. The first of these venues, the “Alero Quichua Santiagueño,” is a radio show that uses live “folklore” performances in order to encourage a sense of indigeneity among the rural communities of Santiago del Estero. The Alero’s emphasis on “indigenous” culture is fraught: Unlike its northern neighbors Perú and Bolivia, the Argentine nation was built on a foundational myth of European origin, an understanding that led to the physical extermination of indigenous populations during the nineteenth century and the generalized negation of their existence within Argentine society during the twentieth. Re-appropriating massified genres like the *Chacarera* through aesthetic rustification and the use of Quichua language lyrics, the Alero provides a space for the (re)birth of an “indigenous” imaginary and, accordingly, a voice for a multiplicity of historically marginalized sectors of Argentine society.

The second venue I focused on in my research was the Peña del Colorado, one of many Peña bars in which amateur “folklore” musicians perform in the cosmopolitan city of Buenos Aires. Much of my research in this venue was dedicated to documenting the “folklore” repertoire, which musicians from Santiago del Estero play and the ways that this music serves to reify their understandings of self. The results of this examination reflect the complexity of technological mediation in the (post)modern era: While the repertoire played by these musicians is almost exclusively derived from a homogenous body of commercially recorded material, it is used as a vehicle for expressing highly individualized understandings of the local, the unmediated, and the authentic.

Alumni News

An interview with **Wanda Bryant** (Ph.D. 1995), conducted by journalist Jonathan Bowen, appears in *Film Score Monthly Online* about her work as a music consultant to James Horner, the composer who wrote the music for James Cameron's blockbuster movie *Avatar*. Wanda was tasked with helping to create a music culture for a race of aliens from the ground up: timbres, textures, tonalities, song forms, and musical instruments!

To read the complete interview, follow the link:

<http://www.filmscoremonthly.com/fsmonline/login.cfm>.

Wanda also did an on-camera interview for the TV Guide Network as part of a promo piece that aired just before *Avatar* was released. In her words, "That was fun!"

Anais Sony'a Hall (B.A. 2006) received her M.A. in International Development Policy from Monterey Institute of International Studies (an affiliate of Middlebury College) in December 2009, and she has a six-month internship in London with the International Institute for Environment and Development.

Aurelia Shrenker (B.A. 2007) and **Eva Salina Primack** (B.A. 2007) celebrate the release of their self-titled new album at the Velaslavasay Panorama, 1122 West 24th Street, Los Angeles, on December 5, 2009, at 8pm. Æ will perform songs from their new album, accompanying themselves with the accordion and Georgian panduri. The duo has shared their deep knowledge of eclectic vocal traditions with audiences across the globe, and with their distinctive mixing of Eastern European melodic traditions and instruments with their own musical innovation, Æ creates exuberant vocal music with a reverence for ancient tradition that span centuries while being fresh and immediate. For more information, visit their website: www.myspace.com/aesings

James Swing (B.A. 2003) performed holiday music at Moorpark JAVA KAI -- guitar and ukulele music from Bach to Mele Kalikimake' (Hawaiian Christmas song) -- on Saturday, December 12, 2009.

On Friday, November 13 **Kalil Wilson** (B.A. 2006) performed at the Oakland Paramount Theater with the OAKLAND EAST BAY SYMPHONY at their Opening Concert: "Night at the Opera" featuring *Music from the World's Grandest Operas*. Kalil's new CD release of Beloved Jazz Standards Reinterpreted is available at: www.cdbaby.com and www.KalilWilson.com.

Upcoming Events

Friday /Jan 22, 1-3pm - B544 SMB

Nazir Ali Jairazbhoy Colloquium Series, Ben Harbert, Ph.D. candidate, UCLA Department of Ethnomusicology: “My Friends All Say I’m Acting Strange: Musical Transcendence, Manipulation and Abandonment at Angola Prison, Louisiana.”

Wednesday /Feb 3, 1-3pm - B544 SMB

Nazir Ali Jairazbhoy Colloquium Series, Laith Ulaby, Ph.D. 2008 UCLA Department of Ethnomusicology: “Music, the Arab Persian Gulf, and the Global City”

Wednesday /Feb 17, 1-3pm - B544 SMB

Nazir Ali Jairazbhoy Colloquium Series, Mark Kligman, Professor of Jewish Musicology, Hebrew Union College – Jewish Institute of Religion in New York: “Singing Arab Melodies in the Synagogue: the Music and Culture of Syrian Jews in Brooklyn”

Wednesday/March 3, 1-3pm - B544 SMB

Nazir Ali Jairazbhoy Colloquium Series, Tim Rice, Director of the UCLA Herb Alpert School of Music and Professor of Ethnomusicology: “What and Where is Theory in Ethnomusicology?”

Monday/March 8, 7pm Schoenberg Hall Concert/Free

Student Showcase Concert, featuring the [UCLA Jazz Combos](#) directed by Kenny Burrell, George Bohanon, Clayton Cameron, Charles Owens, Michele Weir, and Charley Harrison

Tuesday/March 9, 7pm Schoenberg Hall

Big Band Concert, featuring the [UCLA Jazz Orchestra](#), directed by Charley Harrison; the [UCLA LatinJazz Ensemble](#), directed by Dr. Bobby Rodriguez; and the [UCLA Contemporary Jazz Ensemble](#), directed by Kenny Burrell and James Newton

*For further details about these and other upcoming events, please see <http://www.ethnomusic.ucla.edu/newsevents/upevents.htm>

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