

# The UCLA Herb Alpert School of Music

## Department of Ethnomusicology

### Fall 2013 Newsletter

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Dear Faculty, Students, Staff, and Friends,

Greetings from the Ethnomusicology Publications Office! This year, we welcome new staff members, four new lecturers (three of whom are UCLA graduates), a diverse cohort of new graduate students, and a number of new undergraduates. Several of our new lecturers will present at this year's Nazir Ali Jairazbhoy Colloquium Series, which should provide an exciting sampling of recent work being done in the discipline. For those of you unable to attend the Society for Ethnomusicology 2013 Conference, the Colloquium Series will also feature several papers by graduate students presenting at the conference.

We are also pleased to announce the return of the Archive Video/Lecture Hour, which will be held on selected Mondays throughout the year.

We hope to see everyone at these events, and wish you a fulfilling and productive year!

James Edwards  
Publications Coordinator

Kathleen Hood  
Publications Director

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# Department News

## New Students in Fall 2013

UCLA Ethnomusicology Publications would like to extend a warm welcome to all of our new undergraduates and graduate students.

### Undergraduates



(Kneeling): Jonathan Alvarez.

(Front row, left to right): Brenda Galvez, Samyukta Warriar, Maia Kuspa, Christopher Fan, Sara Sithi-Amnuai, Cody Dear, Liam Collins, Nathaniel Schwartz, Munir Griffin, Avinash Malaviya, Mariangela Spiezia, Luis Avila, Alfred Bradley.

(Back row, left to right): Christian Ortiz, Ryan Nealon, Hugo Shiboski, Alfredo Rivera, Oskari Nurminen, Nicolo Scolieri, Stephanie Sybert, Michael Laudicina (partially hidden).

## Graduate Students

**Albert Nasser Agha** began his musical training at the age of ten in Aleppo, Syria, under the direction of the *'ud* player Muhammad Qadri Dalal. He also recorded and performed with the Syrian Broadcasting Orchestra in Damascus in 1993 and 1994. At the age of sixteen, Albert immigrated to



the United States with his family, where he continued his training on *'ud* and voice under the direction of Simon Shaheen and Bassam Saba. Furthering his studies, Albert began traveling across North America performing at many venues, most notably the John F. Kennedy Center for the Performing Arts, Chicago Cultural Center, and the University of Michigan. In addition to his performances, Albert has been a part of several recordings by the Sharq Ensemble and the Chicago Classical Oriental Ensemble. Eventually, Albert went on to study at the University of Massachusetts, where he completed his undergraduate degree, later entering the graduate program at Northern Illinois University and earning an M.M. in world music performance and ethnomusicology studies. While at NIU, Albert directed the Middle Eastern Ensemble and coached students privately. He was also a member of the Chinese music ensemble, playing *da ruan* and *chung ruan*, and performed with the gamelan ensemble. Albert's area of interest is the Near East. He is primarily interested in popular music and politics in the Middle East, music and the emotions, and Arabic music pedagogy.



**Farzad Amoozegar** is interested in aesthetics, modes of modernity, art criticism, and the modal and rhythmic structures of Middle Eastern music—more broadly, the study of the nature of music and our experience of it. He is also pursuing the question of what constitutes authenticity in Iranian music and investigating how “modernity” factors into traditional practices.



A Los Angeles native, **Georgia Broughton** began playing violin at the the age of nine and is a student of Tamara Chernyak. She has received scholarships from the Leni Fé Bland Foundation, the Young Musicians Foundation, the Crossroads School for Arts and Sciences, the Colburn School for Performing Arts, and the Castleman Quartet Program. A member of the American Federation of Musicians (Local 47), she records for film and television and maintains a private violin studio. Georgia received her B.A. in geography from UCLA and is looking forward to her time as a member of the ethnomusicology department. She plans to concentrate her research on Northern European musical narrative and folkloric art.



**A. J. Kluth** received his M.A. in humanities and social thought from New York University (2013), his M.A. in jazz studies from DePaul University (2006) and his B.A. in jazz saxophone performance from the University of Wisconsin-Green Bay (2003). As a doctoral student in UCLA's Department of Ethnomusicology (systematic musicology specialization), his research will incorporate perspectives from aesthetics, contemporary interpretive strategies, and the corpus of philosophical thought to situate questions of musical meaning and affective power. Further research interests include philosophy of mind, cognitive psychology, traditional ethnomusicology, and jazz studies.



**Mehrenegar Rostami** has been playing the *santur*, the Iranian hammered dulcimer, since the age of eight. She received her Bachelor of Arts degree in music from Azad University, Tehran, where she studied the *radif*, the Persian traditional repertoire, with the renowned *santur* virtuoso Pashang Kamkar. In 2006, she left Iran for Salzburg, Austria to study music and dance (Musik und Tanzwissenschaft). She began her M.A. studies in ethnomusicology at Memorial University in St. John's. Her research interests include examining the role of improvisation in intercultural encounters among Persian and non-Persian musicians.



**John Widman** received his B.A. in music with an emphasis in ethnomusicology from Moody Institute in 2009 and completed three years of non-degree study focused on language and folk music studies at Baise University in Guangxi, China in 2013. Areas of interest include: music of China; music of the Zhuang and related minorities, social dynamics of listening, musical translation, and various aspects of past and present “underground” genres of popular music (e.g. hard rock, rap and metal core).

## New Administrative Staff

**Erika Rycina** (B.A. French Literature, Johns Hopkins University; Music Studies at Peabody Conservatory) will join the UCLA Herb Alpert School of Music as assistant to the director. Aside from assisting Professor Neuman, her duties will include scheduling and coordinating the director’s activities, managing the Student Opportunity Fund, the R.U. Nelson Fund, and the Katz Fund, and providing administrative support for relevant courses. Erika plays 12-string guitar, piano, sings, and writes her own compositions. She also manages her own label, Angelwax Productions.

**Diane Klee** will join the UCLA Herb Alpert School of Music as Personnel Administrator. She will administer all aspects of employment and benefits for the Departments of Music and Ethnomusicology, including the hiring of all faculty, staff, and student employees; staff and academic personnel reviews; apprentice personnel financial support; and human resources-related matters. She has worked in personnel administration at UCLA for almost twenty years, including for the Departments of History and Pathology and Laboratory Medicine, as well as for the Dean’s Office in the School of Public Health.

## New Lecturers

Trained in ethnomusicology (Ph.D. UCLA 2011) and musicology (Ph.D. UCLA 2014), **Julius Reder Carlson**’s work bridges the two disciplines: his current musicological research explores Felix Mendelssohn’s engagement in the cultural politics of the 1840s Prussian state; his doctoral dissertation in ethnomusicology focused on the meanings of technologically mediated folk music practices for local communities in the Argentine province of Santiago del Estero. Julius is the resident musicologist at the Salon de Musiques chamber music series at Dorothy Chandler Pavilion, the co-founder of the Santa Monica Youth Orchestra, and an avid classical guitarist. This year, Julius will teach Introduction to Music: History, Culture, Creativity (Ethno M7A-B-C, MWF 10–11).

**Charlotte D’Evelyn** (Ph.D. University of Hawai’i at Manoa 2013) has concentrated her research on issues of ethnicity and representation among ethnic Mongols in Inner Mongolia, People’s Republic of China. She is also interested in issues of intangible cultural heritage, UNESCO, transnationalism, and music and the environment. She plays the Chinese *erhu* and *jinghu* (two-string fiddles), the Mongolian *morin khuur* (horse-head fiddle), and the viola (European four-string fiddle). She is working on a number of publications, including her articles “Strategies of Symbiosis: Understanding the 2006 Two-

String Chor Fiddle Revival in Inner Mongolia, China,” “Staging the Grassland Spirit: Chi Bulag and the Reform of the Mongolian Horse-Head Fiddle in China,” and “The Power of Recognition: UNESCO and the 2009 Throat Singing Controversy in Inner Mongolia, China.” Charlotte will teach Musical Cultures of the World: Asia (Ethno 20C, TR 1–3) this fall term.

**Jesse Ruskin** (Ph.D. UCLA 2013) researches musical creativity and cultural entrepreneurship among Yorùbá musicians in Nigeria and the United States. He is also interested in biographical methods, music archiving, and world music pedagogy. Jesse’s articles and reviews have appeared in *Ethnomusicology*, *Black Music Research Journal*, and *Ethnomusicology Review*. He currently performs as a drummer for Ghanaian xylophonist S. K. Kakraba Lobi. Jesse will teach Music Around the World (Ethno 5, TR 9–10) this fall term and Global Pop (Ethno 25) in winter 2014.

**Brigita Sebald** (Ph.D. UCLA 2013) researches the recovery of the popular music industry in the South Caucasus after the collapse of the Soviet Union and investigates how communities form through sharing popular music on social media. She has presented her results at national and international conferences including the Society for Ethnomusicology, the American Anthropological Association, and the Central Eurasian Studies Society. Brigita will teach Music and Religion (Ethno 40, MW 9–11) this fall term.

## Nazir Ali Jairazbhoy Colloquium Series

We are pleased to welcome the following scholars to our fifth annual Nazir Ali Jairazbhoy Colloquium Series, held on Wednesdays from 1:00pm to 3:00pm in the Ethnomusicology Lab (B544) unless otherwise specified. Full details about the lectures for winter and spring quarters will be announced at the beginning of their respective quarter.

Fall 2013

**10/2: Amy Catlin-Jairazbhoy (UCLA)**

“*Music for a Goddess*: Modular DVD concerning Dalit Devidasis of the Deccan”

**10/16: Student Papers 1**

Student papers to be presented at the Annual Meeting of the Society for Ethnomusicology, Indianapolis.

**1:00–1:30 — Alex W. Rodriguez**

“Improvisation: Powering and Empowering Pedagogy: A Roundtable Discussion”

**1:30–2:00 — Vivek Virani**

“Om Shanti Om: Diasporic Dialogues between Trinidad and India”

**2:00–2:30 — Ryan Koons**

“Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now”

**10/30: Student Papers 2**

Student papers to be presented at the Annual Meeting of the Society for Ethnomusicology, Indianapolis. Green Room (Room 1230), Schoenberg Music Building

**1:45–2:15 — Badema Pitic**

“Once You Understand *Sevdah*, You Can’t Resist It’: On the Creation of ‘New *Sevdah*’ and a Bosnian Cosmopolitan Identity”

**2:15–2:45 — Scott Linford**

“O’teck Akonting: Ethnography of a Senegambian Folk Lute”

Winter 2014

**1/8: Jesse Ruskin (UCLA)**

**1/22: David Novak (UCSB)**

**2/5: Andrew Jones (UCB)**

**2/17: Michael Iyanaga (UCLA)**

**3/5: Charlotte D'Evelyn (UCLA)**

Spring 2014

**4/2: Brigita Sebald (UCLA)**

**4/16: Tim Taylor (UCLA)**

**4/30: Ray Briggs (CSULB)**

**5/14: Martin Daughtry (NYU)**

**5/28: Katherine Hagedorn (Pomona College)**

# Faculty and Staff News

In late September, **Kenny Burrell's** recent CD *Special Requests* (HighNote Records) reached number one on JazzWeek's Jazz Chart. The CD includes current UCLA jazz studies instructors **Justo Almario** on tenor sax and flute and **Clayton Cameron** on drums. Former instructor **Tom Ranier** is on piano.

**Amy Catlin-Jairazbhoy** will be honored at the Third International Folk Music Film Festival, November 22–24, 2013, in Kathmandu, Nepal. Each day of the festival will be dedicated to an individual who has devoted significant time and effort to the documentation, preservation, promotion, and conservation of traditional music cultures. Three of Amy Catlin-Jairazbhoy and the late Nazir Jairazbhoy's films will be screened: *Music for a Goddess* (2008), *From Africa to India* (2003), and *The Sidi Malunga Project* (2004).

In 2012, the Chinese Cultural Ministry commissioned Chair of Visual Media at UCLA and noted film composer **Paul Chihara** to compose a ballet/spectacle, titled *Yulan* for the world famous Dalian Acrobatic Troupe. Professor Chihara was aided by UCLA's incomparable *erhu* virtuoso and teacher **Li Chi**, who guided and inspired the creation of an *erhu* solo which is the central theme and movement of the 12 movement work. Professor Chihara recorded *Yulan* with the Philharmonic Orchestra of Beijing, and the show was a smashing success in China. The production is currently touring California and will be playing at East Los Angeles College on October 19 (7:00 pm) and at Pasadena Civic Auditorium on October 25 (8:00 pm) and October 26 (2:00 pm and 7:00 pm). Student tickets are available.

**Tamir Hendelman** spent the summer of 2013 on stages around the world and in the studio, with performances in Hawaii, Colorado, Vancouver, Monterey, Los Angeles, and Japan. As a pianist and arranger, Hendelman has recently collaborated with Wilford Brimley and the Jeff Hamilton Trio (*Azica*), Kathy Kosins (*The Space Between*), Lyn Stanley (*Lost in Romance*), Miki Purnell (*Swingin' to the Sea*), Jeffrey Gimble (*Beyond Up High*), and the Jeff Hamilton Trio's Japanese release *Through the Years*. He is thrilled about the growing emphasis of jazz composition at UCLA and will again teach his fall term course Pathways to Composition (Ethno 163) as well as the winter and spring quarters of Jazz Composition and Arranging (Ethno 125).

**Barbara Morrison** toured Europe between July 28 and September 1 and returned to Los Angeles to play engagements at Catalina Jazz Club, Pip's On La Brea, and Steamers Jazz Club. In addition, her new CD, *A Sunday Kind of Love*, was featured on KKJZ and enjoyed several months on the jazz charts. *A Sunday Kind of Love* is available on Savant Records (<http://www.jazzdepot.com/savant.html>).

**Loren Nerell** scored a video for contemporary artist Trang T. Lê, in which she describes her childhood experiences of war and reflects on the violence, trauma and loss which informed her recent piece *111,978*. The video, which was produced and directed by Shiela Hizon, can be viewed online at <http://vimeo.com/74480039>. For more on Trang T. Lê's life and work, please see her website at <http://www.trangtle.com/>.

**Daniel Neuman** sent us this recent photo (taken by Shubha Chaudhuri) of a musician reading about himself in the atlas that Neuman and co-author Chaudhuri published in 2006. (Neuman, Daniel M., Shubha Chaudhuri, and with Komal Kothari. *Bards, Ballads and Boundaries: An Ethnographic Atlas of Music Traditions in West Rajasthan*. London: Seagull Books Limited, 2006).

Neuman was also a participant at the Audio Cultures of India: Sound, Science, and History Workshop in the Neubauer Collegium for Culture and Society at the University of Chicago, September 15–16, 2013. This two-day workshop explored the scientific analysis of recorded sound and the instruments that produce sound, as well as related material artifacts such as texts, all with South Asia as the area of focus.



**James Roberson** has produced four new albums for release on JDI Records this fall: *Thank You for All You've Done* by Beverly Crawford, *Rejoice With Me!* by Dr. Bobby Jones featuring Faith Evans, *My Best Days* by James Grear and Company, and his own new release *It Could Have Been Me*. JDI Records also recently signed a new distribution deal with Capitol Records and is expanding beyond inspirational music into urban/soul music.

**Timothy D. Taylor's** book *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture* (University of Chicago Press, 2012), was awarded the 2012 John C. Cawelti Award from the Popular Culture Association/American Culture. His collection, *Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio*, co-edited with Mark Katz and Tony Grajeda (Duke University Press, 2012), was awarded a Certificate of Merit in the Association for Recorded Sound Collections Awards for Excellence for Historical Recorded Sound Research in General Topics. He is currently working on a book about music in contemporary capitalism and recently gave an invited lecture on this subject in the Barwick Colloquium Series in the Music Department at Harvard University. He has also recently joined the editorial board of a new journal, *Journal of World Popular Music*.

# Student News

## Student Activities and Accomplishments

Undergraduate student **Arianna Afsar** recently returned from a European tour, singing with the well-known rapper, Watsky. She traveled to countries such as Germany, Netherlands, Belgium, and Great Britain performing in various festivals and clubs in front of audiences of up to 10,000 people. She was honored to perform at venues such as the Wireless Festival and the BBC Live Lounge in London, the Bumbershoot Festival in Seattle, and Vidcon in Anaheim. Arianna is currently working on her original material and will be coming out with her EP early next year.

Undergraduate student **Jon Alvarez** has put together a benefit concert for patients of Lyme disease. "Jazz for Lyme: An Evening of Music" will feature the Josh Nelson Trio ([www.joshnelsonmusic.com](http://www.joshnelsonmusic.com)), the Lyman Medeiros Quartet, and vocalist Nancy Sanchez ([nancysanchezmusic.com](http://nancysanchezmusic.com)). Tickets are available for \$15 at the door, a portion of which will be used to benefit Lyme disease awareness and care. The event will be held at the Blue Whale space in Little Tokyo (123 Astronaut E Onizuka St. #301 Los Angeles, CA 90012; [www.bluewhalemusic.com](http://www.bluewhalemusic.com);) on November 10<sup>th</sup> at 8:30pm (concert from 9pm to 11pm).

Graduate student **Alexandro Hernandez** joined the Smithsonian Institute this summer for their Latino Museum Studies Program, an intensive summer research program dedicated to "fostering the development of scholars and emerging leaders in the fields of Latino history, art and culture." Students in the program interact with professional curators, researchers, historians, archivists and professors through a series of panel discussions, hands-on workshops, and interactive discussions. They also work on a four-week practicum project of their choice within a selected Smithsonian museum. Alexandro is one of fifteen students selected from a nationwide pool to participate in the program.

Graduate student **A.J. Kluth** has recently released the second edition of his 2007 publication *Chris Potter on Standards: Ten Note-for-Note Transcriptions of Standards and Standard-Style Tunes*. *Chris Potter on Standards* was the first collection of transcribed improvisations of saxophonist Chris Potter available for study, and the second edition features new material such as Potter's his solo on *Solar* (from *Introducing Chris Potter*). The standard and standard-style tunes appearing in the book allow improvising musicians to study Chris' fantastic style in a familiar context which allows for easier application. The second edition is 78 pages long and features an introduction, biography, and discography of the tunes transcribed. It is currently available as a download at [ajkluth.com/chris-potter-on-standards](http://ajkluth.com/chris-potter-on-standards) with physical copies being printed and available at [ajkluth.com](http://ajkluth.com) and [jazzbooks.com](http://jazzbooks.com) as soon as possible.

Undergraduate student **Zana Mesihovic**, aka Zana Messia, is a singer/songwriter whose compositions are influenced by jazz and the Balkan music of her heritage. She has recently had song placements in several feature films: *Flying Lessons* and *American Beach House*, released by New Films International and *Things Never Said*, written and directed by Charles Murray. One of Zana's most recent placements can be heard in the forthcoming John Herzfeld film *Reach Me*, starring Sylvester Stallone, due to premiere in theaters nationwide in early 2014. The film *Things Never Said*, for which Zana wrote the end title song, won awards at this year's Pan African Film Festival in Los Angeles, the 2013 American Black Film Festival, and the Roxbury International Film Festival. For more information, visit her website: <http://www.zanamessia.com>.

Undergrad **Nate Schwartz**'s composition for big band, "Ninjas Can't Catch You if You're on Fire," won the Monterey Jazz Festival's Gerald Wilson Award and was played by the Next Generation Jazz Orchestra at the 56th Annual Monterey Jazz Festival on the main arena stage. He was also awarded a \$500 cash prize. Nate is a freshman ethnomusicology major with an emphasis in jazz composition.

Over the summer, graduate student **Jessie M. Vallejo** (C.Phil., class of 2014) was busy preparing for the release of *¡Así Kotama!: The Flutes of Otavalo, Ecuador*, which was recorded by Smithsonian Folkways. Jessie co-produced the album with Patricio Maldonado and UCLA alum **Daniel E. Sheehy** (Ph.D. 1979; M.A. 1974). The majority of the musicians featured on this album are members of Centro Cultural de Investigación Ancestral y Desarrollo Integral Comunitario "Hatun Kotama" (Cultural Center of Ancestral Research and Integral Community Development "Hatun Kotama"). Vallejo has been collaborating with members of Hatun Kotama for her dissertation, which focuses on the Otavalan transverse flute.

In addition to being part of the production team, Jessie is the author of the liner notes and provided photographs for the album design. The CD was released on July 2, 2013, just in time for the Smithsonian Center for Folklife and Cultural Heritage's Folklife Festival. Jessie and six flutists from Ecuador traveled to Washington D.C. to present this tradition during the second week (July 3 through July 7) of the festival as part of the "One World, Many Voices: Endangered Languages and Cultural Heritage" exhibit curated by K. David Harrison and Marjorie Hunt.

For more information, see <http://www.folkways.si.edu/> and <http://www.festivalsi.edu/>; see also <http://ucla.in/1hqAk5r> for an interview with Jessie about this CD project. You may also watch the group's performance at the Kennedy Center at [http://www.kennedy-center.org/explorer/artists/?entity\\_id=95360&source\\_type=B](http://www.kennedy-center.org/explorer/artists/?entity_id=95360&source_type=B)

Ph.D. candidate **Nolan Warden** gave invited lectures at two campuses of the University of Guadalajara on the topic "Músicos y Transculturación: Construyendo la Tradición de 'Cajón pa' los Muertos' en Cuba." The first talk took place on April 12, 2013, at the Centro Universitario del Norte (CUNorte) in Colotlán, Jalisco, and a different version of the paper was presented on April 15, 2013, at the Centro Universitario de Arte, Arquitectura y Diseño (CUAAD) in Guadalajara, Jalisco.

Graduate student **Dave Wilson** was awarded the Ki Mantle Hood Prize for most outstanding student paper at the SEMSCHC meeting at UC Riverside in February 2013 for his paper "Singing for Macedonia: Glocalization and National Identity Construction in *Macedonian Idol*." He has also recently begun fourteen months of fieldwork in Macedonia, part of which will include giving a series of lectures at Euro-Balkan University in Skopje, Macedonia and holding a visiting professorship of jazz studies at Goce Delchev University in Shtip, Macedonia. In addition, Dave recently presented his work at the Institute for Musicology in Belgrade, Serbia. Wilson was also awarded an American Council of Learned Societies Eastern European Studies Dissertation Research Fellowship and an American Council of International Education Title VIII Advanced Research Scholar Fellowship.

# Student Awards

## **Dissertation Year Fellowship**

Jennie Gubner  
Veronica Pacheco  
Jessie Vallejo

## **Elaine Krown Klein Fine Arts Scholarship**

Jeff Roy

## **Eugene Cota-Robles Fellowship**

Rose Boomsma

## **Foreign Language and Area Studies (FLAS), Title VI**

Meghan Hynson  
Alex Rodriguez  
Kim Tran

## **Graduate Research Mentorship Award**

Larry Robinson  
Vivek Virani

## **Graduate Summer Research Mentorship Award, Summer 2013**

Rose Inez Boomsma (Browner)  
Leon Felipe Garcia (Loza)  
Deonte Harris (Taylor)  
Kevin Cory Levine (Taylor)  
Kristina Frances Nielsen (Browner)  
Badema Pitic (Rice)  
Larry Robinson (Rees)  
Alex Warner Rodriguez (Loza)  
Eric James Schmidt (Taylor)

## **Other Awards**

James Rhys Edwards (UCLA Terasaki Center for Japanese Studies Aratani Field Experience Fellowship; UCLA Center for Southeast Asian Studies Lemelson Fellowship on Indonesia).

Dave Wilson (Ki Mantle Hood Prize; American Council of Learned Societies Eastern European Studies Dissertation Research Fellowship; American Council of International Education Title VIII Advanced Research Scholar Fellowship).

# Alumni News

**Clarence Henry** (Ph.D. 2000) has completed his second book, titled *Quincy Jones: His Life in Music* (University Press of Mississippi American Made Music Series). The book presents discourse about Quincy Jones within the social, cultural, historical, and artistic contexts of American, African American, popular, and world music traditions. Discussions are provided about many of Jones's compositions, arrangements, recordings, and his collaborations with an array of musicians and groups. The book demonstrates how Jones has wholeheartedly embraced philosophies of globalization and cultural diversity through his body of work, collaborations, humanitarian projects, and musical creativity. Henry's third book, titled *Quincy Jones: A Research and Information Guide*, an annotated discography and bibliography of Quincy Jones's body of work, is scheduled for publication with Routledge Press.

**Brian Hogan** (Ph.D. 2011) was nominated for the 2013–2014 CGS/ProQuest Distinguished Dissertation Award in the Humanities/Fine Arts for his dissertation "Enemy Music: Blind Birifor Xylophonists of Northwest Ghana." An online companion to the dissertation featuring photographs and video clips is available at [http://www.birifor.org/enemy\\_music/](http://www.birifor.org/enemy_music/). In addition to the dissertation, Brian has produced a short film on the funeral of renowned Ghanaian xylophonist Kakraba Lobi, which can be viewed at <http://lobimusic.org/>. Donna Armstrong has conducted an interview with Brian that is available on the department website at <http://ucla.in/19hgOWi>.

## Ethnomusicology Review



*Ethnomusicology Review* will celebrate the release of Volume 18 in November, featuring an exciting batch of peer-reviewed articles and prize-winning papers. The past year has seen a significant increase in activity on our Sounding Board, which currently features six columns devoted to essays, book and media reviews, notes from the field, and news and views from the world of ethnomusicology. A new post goes up at least once a week! Since the release of Volume 17 in November 2012, *Ethnomusicology Review* has been visited 36,000 times by readers from 173 countries—visit us today to see what's going on!

*Ethnomusicology Review* seeks submissions for Sounding Board pieces in a variety of formats on a regular basis and will be accepting submissions for next year's peer-reviewed volume soon. Contact us at [emreview@ucla.edu](mailto:emreview@ucla.edu) and visit us at [www.ethnomusicologyreview.org](http://www.ethnomusicologyreview.org).

# Fall 2013 Events

**Wednesday 10/2, 1:00pm–3:00pm**

**Nazir Ali Jairazbhoy Colloquium Series: Amy Catlin-Jairazbhoy**

“*Music for a Goddess*: Modular DVD concerning Dalit Devidasis of the Deccan”

Ethnomusicology Lab (B544), Schoenberg Music Building

**Wednesday 10/16, 1:00pm–3:00pm**

**Nazir Ali Jairazbhoy Colloquium Series: Student Papers 1**

Student papers to be presented at the Annual Meeting of the Society for Ethnomusicology, Indianapolis.

Ethnomusicology Lab (B544), Schoenberg Music Building

**1:00–1:30: Alex W. Rodriguez**

“Improvisation: Powering and Empowering Pedagogy: A Roundtable Discussion”

**1:30–2:00: Vivek Virani**

“Om Shanti Om: Diasporic Dialogues Between Trinidad and India”

**2:00–2:30: Ryan Koons**

“Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now”

**Saturday 10/19, 2:00pm–midnight**

**Ragaaspirit 2013: A Festival of Indian Classical Music**

Ragaaspirit 2013 will feature performances of Hindustani and Carnatic music by world-class artists.

Ragaaspirit 2013 is presented by the Ektaa Center in collaboration with the Mohindar Brar Sambhi

Endowed Chair in Indian Music at UCLA. For more information, visit: <http://www.ragaaspirit.com/>

Schoenberg Hall, Schoenberg Music Building

**Monday 10/21, 4:00pm–5:00pm**

**Ethnomusicology Archive Hour: Jesse Ruskin**

“The Darius L. Thieme Collection of Yorùbá Music, 1964–1966”

Ethnomusicology Archive (Room 1630), Schoenberg Music Building

**Wednesday 10/30, 1:45pm–2:45pm**

**Nazir Ali Jairazbhoy Colloquium Series: Student Papers 2**

Student papers to be presented at the Annual Meeting of the Society for Ethnomusicology, Indianapolis.

Green Room (Room 1230), Schoenberg Music Building

**1:45–2:15: Badema Pitic**

“‘Once You Understand Sevdah, You Can't Resist it’: On the Creation of ‘New Sevdah’ and a Bosnian Cosmopolitan Identity”

**2:15–2:45: Scott Linford**

“O’teck Akonting: Ethnography of a Senegambian Folk Lute”

**Saturday 11/23, 7:30pm**

**Lecture-demonstration on Persian music**

Details forthcoming.

Jan Popper Theater, Schoenberg Music Building

**Monday 11/25, 7:00pm–9:00pm**

**UCLA Jazz Combo Concert**

Featuring UCLA student jazz combos, directed by George Bohanon, Kenny Burrell, Clayton Cameron, Charley Harrison, Charles Owens, and Michele Weir. Admission is free.

Schoenberg Hall, Schoenberg Music Building

**Tuesday 11/26, 7:00pm–9:00pm**

**UCLA Big Band Concert**

Holiday jazz concert featuring the UCLA Jazz Orchestra, directed by Charley Harrison; the UCLA LatinJazz Big Band, directed by Dr. Bobby Rodriguez; the Ellingtonia Orchestra, directed by Kenny Burrell. Admission is free.

Schoenberg Hall, Schoenberg Music Building



## Giving to Ethnomusicology at UCLA

In our classrooms and studios, and on our stages, our students prepare themselves to harness the transformative power of the arts and architecture. By supporting the Department of Ethnomusicology, you empower this class of optimists by:

- Providing **scholarships and fellowships** – so that top students can attend UCLA regardless of their ability to pay.
- **Outfitting class-rooms and labs** with state-of-the-art equipment so that students have the best tools for their craft.
- Bringing renowned **musicians and scholars** to UCLA to share their talents with students in lectures and master classes.

I am pleased to support:  Ethnomusicology General Fund \$\_\_\_\_\_  Ethnomusicology Scholarship Fund \$\_\_\_\_\_

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For further giving information, contact Vincent Cummings, Deputy Director, External Affairs, School of the Arts and Architecture: 310.825.2512 or [development@arts.ucla.edu](mailto:development@arts.ucla.edu).

Please review UCLA and the UCLA Foundation's disclosure statements for prospective donors at [www.uclafoundation.org/disclosures](http://www.uclafoundation.org/disclosures) or contact Mr. Cummings.

\* **Pledge payments are deducted on the 15th of the month(s) in accordance with the payment schedule above.** Automatic Payment Plan Agreement: I hereby authorize The UCLA Foundation (Company ID#95-2250801) to initiate monthly debit entries for my remaining payments and (credit) adjustments for any debit entries in error to my designated credit card account. This authority is to remain in effect until the balance has been fulfilled or until the Bank receives written notification from me of its termination in such time and in such manner to afford the Bank reasonable opportunity to act.

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