Dear faculty, students, staff, and friends,

Greetings from the Ethnomusicology Publications Office!

We are pleased to share the recent activities and accomplishments of ethnomusicology faculty, students, and alumni, and we welcome those who have joined the department this academic year. Additionally, we hope you will attend the Naiz Ali Jairazbhoy Colloquium Series as well as a number of other exciting events and concerts sponsored by the Department of Ethnomusicology.

Here’s to a productive and enriching fall quarter!

Georgia Broughton
Publications Coordinator

Kathleen Hood
Publications Director

In This Issue

In Memoriam 2
Department News 5
New to the Department 9
Faculty News 11
New Students 12
Student News 16
Alumni News 18
News from Ethnomusicology Review 20
Fall 2014 Events 21

Opened in September, the Evelyn & Mo Ostin Music Center includes a high-tech recording studio, spaces for rehearsal and teaching, a café and social space for students, and an Internet-based music production center. Full article, Page 5. (Photo: Donna Armstrong)
In Memoriam

UCLA Department of Ethnomusicology pays tribute to faculty and community members.

Natividad “Nati” Cano (1933–2014)

A ‘giant in the mariachi world,’ Cano was instrumental in the study of Mexican music at UCLA.

By: Donna Armstrong and Jessie Vallejo

Cano's legacy is strongest however, in his efforts to pass the mariachi tradition to young people. He directed the Music of Mexico Ensemble at UCLA from 1989 until 2000. He also created San Fernando’s Mariachi Master Apprentice Program (MMAP) with Sergio Alonso, a former UCLA ethnomusicology student, which resulted in the creation of the award-winning mariachi youth group, Mariachi Tesoro de San Fernando.

Mary Alfaro, BA, Music 2009, current guitarist in Mariachi de Uclatlán and former member of MMAP states, “Several past and current members of Mariachi de Uclatlán participated in MMAP. Our participation in this group inspired many of us to pursue careers in music. Most importantly, Nati taught us to take pride in our music, our culture, and talents, values that helped us build confidence to pursue higher education. Nati Cano had a profound impact on the trajectory of his pupils' lives. We are incredibly sad to lose him but extremely blessed to have known this great man.”

Jesus Guzman, artistic director of Los Camperos and Cano’s assistant while he was at UCLA, who followed Cano as instructor of the UCLA Music of Mexico class from 2000 to the present, says, “…el mundo del mariachi ha perdido un gigante” (the mariachi world has lost a giant).
In Memoriam News, continued

Steve Loza, PhD 1985, professor and vice chair of the UCLA Herb Alpert School of Music, Department of Ethnomusicology [who first recruited Cano and Juan Miguel Cortez, the musical director of Mariachi Uclatlán, to teach the “Music of Mexico class at UCLA], says, “Nati became director of our student mariachi back in 1989, and he put our mariachi program into high gear for many years, and in a very special way. Nati Cano was a genius in innovative concepts, musical virtuosity, and entrepreneurship. We will miss him dearly, but may God bless him forever.”

Dan Sheehy, PhD 1979, director of the Smithsonian Center for Folklife and Cultural Heritage states, “Over his fifty-plus years as a bandleader and charismatic teacher, Natividad “Nati” Cano took the humble musical tradition he inherited from his family to the most prestigious concert stages in the United States and Mexico. Both a traditionalist and an innovator, his work with the renowned Mariachi Los Camperos de Nati Cano changed lives, changed minds, and recalibrated American public opinion of this signature musical expression rooted firmly in the history and pueblo of Mexico.”

Lauryn Salazar, PhD 2011, former member of Mariachi de Uclatlán and assistant professor of musicology at Texas Tech University states, “For UCLA, bringing Nati Cano in to teach during the 1990s to resurrect the mariachi ensemble at UCLA, introduced his style of traditional mariachi to the university setting, and has therefore been instrumental in training a new generation of mariachi musicians across the U.S. For me personally, he opened a lot of doors for my research and musicianship, he was gracious with his time, and I am forever grateful for his mentorship.”

The department mourns the passing of former UCLA adjunct assistant professor Gerald Wilson, who died on Monday, September 8, 2014, at his home in Los Angeles, at the age of ninety-six. Wilson taught in both the ethnomusicology and music departments; he taught a jazz history course “The Development of Jazz” from 1992 to 2008 (first taught by Paul Tanner in 1958 and later by Warren Pinckney) and directed a jazz big band from 1996 to 2004. In 2006 Wilson was awarded the UCLA Distinguished Teaching Award for Non-Academic Senate Faculty.

Wilson’s jazz history classes were packed with students who wanted to hear from a “primary source” about his experiences working with luminaries such as Ella Fitzgerald, Billie Holiday, Ray Charles, Duke Ellington,
In Memoriam News, continued

Dizzy Gillespie, Count Basie, Nancy Wilson, Sarah Vaughan, and many more. Jazz students who played in the big band under Wilson’s baton also benefited greatly from his mentoring. Some of those students are now making names for themselves as professional musicians, and a few, including Isaac Smith (trombone) and Kamasi Washington (saxophone), were hired by Wilson to play in The Gerald Wilson Orchestra.

Kenny Burrell, Director of Jazz Studies at UCLA, gives these comments about Gerald Wilson: “We have lost one of the true giants of American and twentieth-century music, Gerald Wilson. Gerald was one of the most respected jazz artists in the history of jazz. Like Duke Ellington, his music went far beyond the common practice used in jazz and popular music. He successfully created compositions for many different ensembles, going from combos to big bands to symphony orchestras, and using a variety of extended forms. He wrote music for the movies, for television, and for a number of great musical artists.”

“Gerald Wilson was also a great educator who taught thousands of students at several universities, including UCLA. He loved to teach, and he helped his students gain a better knowledge and appreciation of American music and the art of jazz. Those of us who had the privilege to know and to work with Gerald will be forever grateful for his presence in our lives. Gerald Wilson was a true master of music and a great human being.” -- Kenny Burrell
Department News

Anthony Seeger Receives the Taichi Traditional Music Award

The Taichi Traditional Music Award was given to Anthony Seeger on September 25, 2014, at an awards ceremony at the China Conservatory of Music in Beijing. This award, which includes a stipend of US$100,000, is granted every two years to an individual or group from anywhere in the world that has made “outstanding and original contributions towards the performance, transmission, theoretical study, and dissemination of traditional music.” It gives special attention to nominees who have made “creative contributions towards rescuing, protecting, re-discovering, or re-constructing traditional music on the verge of extinction.” This year there was one awardee and two finalists. The finalists were Dr. Dietrich Schüller and the Vienna Phonogrammarchiv (the oldest audio archive in the world) and The Propaganda Team of Blind People from Zuoquan County, Shanxi, People’s Republic of China. This group was founded in 1938 to spread anti-Japanese propaganda in rural regions and today is a social organization that that includes cultural activities and music, education and mutual aid among the blind. It has provided residences for the blind performers who have carried on performing their traditional stories and songs.

Dr. Seeger was given the award for his extensive research and publications on the music of Brazilian Indians, his directorship of Smithsonian Folkways Recordings at the Smithsonian Institution (1988–2000), his preservation of musical recordings as director of three audiovisual archives, and his work with the UNESCO-affiliated International Council for Traditional music. The 2012 awardees were Ravi Shankar for performance; a small-village farmer, Lin Zhongshu, for his transmission of a local (cont. page 6)

Evelyn & Mo Ostin Music Center is Open!

Music industry executive and philanthropist Morris “Mo” Ostin donated $10 million to UCLA for a state-of-the-art campus music facility to be known as the Evelyn and Mo Ostin Music Center. The Ostin Music Center includes a high-tech recording studio, spaces for rehearsal and teaching, a café and social space for students, and an Internet-based music production center. Adjacent to the Schoenberg Music Building and the Inverted Fountain, the new structures provide faculty and students access to the latest advances in music technology, research and technology.

A critical part of a music complex that houses the UCLA Herb Alpert School of Music, the Ostin Music Center was designed by Los Angeles-based Daly Genik Architects, under the direction of principal Kevin Daly. Daly Genik Architects’ previous projects include the National AIA Honor Award-winning Camino Nuevo High School in Los Angeles, the South Campus Building of the Art Center College of Design in Pasadena, and the Harvard College Fine Arts Library’s Digital Images and Slide Collection in Cambridge, Mass.

Construction began in summer of 2012 and the Center officially opened in September 2014.
Roger Kendall Retires After 30 Years of Service to UCLA

At the end of spring quarter 2014, systematic musicology professor Roger Kendall retired from UCLA after thirty years of service. Professor Kendall was hired by the Department of Music in 1984 and for two years was a visiting assistant professor. He became an assistant professor in the Department of Music in 1986, became an assistant professor in the Department of Ethnomusicology and Systematic Musicology when the departments separated in 1988, and was made a full professor in 1999. He was also the faculty director of MCAL (Music Cognition and Acoustics Laboratory) and coordinator for the ethnomusicology and systematic musicology laboratory.

On June 5, Donna Armstrong interviewed Professor Kendall, discussing interesting facts about his life, love of music, and scholarly contributions. Below are some interview highlights:

D.A.: Tell about some of your early music experiences.
R.K.: I grew up in Leawood, Kansas, a suburb of Kansas City, in the region of Overland Park. It was, in fact, the quintessential suburb imagined as the American Dream, for both good and ill, and I am thankful for my parents’ struggle to keep me there despite serious economic hardships... I entered Meadowbrook Junior High School and must acknowledge Miss Phyllis Glass, the band director, who was an inspiration. She gave me confidence by allowing me to conduct the concert band (music of Eric Coates) for an assembly when I was in the seventh grade.

D.A.: Tell us about some of your musical experiences in college.
R.K.: I attended the University of Kansas where I had ample opportunity to quench a thirst for public performance. The marching band, symphonic band, a number of saxophone quartets, musical orchestras, and concert recitals were terrific outlets. The music education program was superlative and introduced me to music psychology, musical acoustics, and world music. I remember Dr. Rudolph E. Radocy who, when I wrote an application letter as a prospective undergraduate expressing worry about only studying music, assured me that I would not be stifled by a limited curriculum. He was so right!

D.A.: Where did you attend graduate school and what type of research did you do there?
R.K.: I received my PhD from UConn in 1984... Dr. Warren Campbell became my mentor, and from him I learned how to adjust my mindset to new things, to challenge ideation that appears too concrete and too over-generalized, and to relish pushing the envelope... I wrote what I believe to be one of the first microcomputer-based software systems for digital signal acquisition, editing, and processing. I still am amazed that I can buy a more sophisticated piece of software for $69.00 now—it took two years of intense effort then.

D.A.: What are some of your plans for the future?
R.K.: My plans include designing an Amazon river simulation aquarium, re-writing my computer program Music Experiment Development System, visiting North Shore Hawaii and Pacific Grove California with its marine institute at Monterey Bay, and continuing as called upon for advice in music perception and cognition research.

The interview in its entirety may be found on the Department of Ethnomusicology website by clicking: http://www.ethnomusic.ucla.edu/roger-kendall-retires-after-30-years-of-service-to-ucla

Anthony Seeger is Distinguished Professor of Ethnomusicology, Emeritus, at UCLA and Director Emeritus, Smithsonian Folkways. Recordings, Smithsonian Institution. He resides in Annapolis, Maryland, USA.
“Since his arrival at UCLA in 1976, Kobla has demonstrated a superior mastery of the music and dance of Ghana, as well as repertoire from neighboring countries Togo, Benin, and Nigeria. The breadth and depth of knowledge he has shared with students, faculty, and the UCLA community has enabled UCLA to maintain its status as one of the major programs in African music within the United States. I salute and thank him for a job well done.” (Jacqueline Cogdell DjeDje, 2014; UCLA Emeritus Professor of Ethnomusicology; African music specialist.)

Ladzekpo comes from a family of composers and dancers who have served for many generations as lead drummers and composers among the Anlo-Ewe people of southeastern Ghana. Ladzekpo and his brothers Alfred, C.K., and Kwaku have shared that knowledge with generations of U.S. students through teaching at several California universities. (Alfred served for forty-one years as co-director of the African Music and Dance Program at CalArts, retiring in 2011; C.K. is currently director of the African Music Program at the University of California, Berkeley, where he has served for forty-one years.) Kobla’s wife, Dzidzorgbe Beatrice Lawluvi, who assisted Kobla at UCLA, also served for forty-two years on the faculty of the African Music and Dance Program at CalArts, and retired in 2014. A formally trained dancer in her own right, Kobla’s daughter Yeko Ladzekpo-Cole has taught music and dance at several universities in Southern California and assisted her parents in teaching at UCLA and CalArts.

With his wife, Beatrice, Kobla Ladzekpo formed the Zadonu African Music and Dance Company and founded his own recording label Zadonu Records. He has performed in countries around the world and has been a frequent lecturer at universities in Australia and the United States including Naropa Institute in Colorado. He has also contributed to several film soundtracks, including Mississippi Masala and Ali. The Ladzekpo family is well known for producing “The Africans Are Coming,” a staged presentation of diverse music and dance cultures from Africa.

Kobla Ladzekpo is succeeded in his role as director of the Music of West Africa Ensemble by new faculty member, Francis Awe, whom we welcome to the department.

The article in its entirety may be found by clicking: www.ethnomusic.ucla.edu/kobla-ladzekpo-retires-began-teaching-at-ucla-in-1976
Mark Kligman named UCLA’s inaugural Mickey Katz Professor of Jewish Music

By: Anne Marie Burke

Mark L. Kligman, a renowned expert on Jewish music, has been named the inaugural holder of the Mickey Katz Endowed Chair in Jewish Music at UCLA. He joined the faculty of the UCLA School of the Arts and Architecture on July 1. Kligman’s primary appointment will be in the Department of Ethnomusicology, and he will hold a joint appointment in the Department of Musicology.

“Dr. Mark Kligman is a distinguished scholar of Jewish music whose knowledge covers the field widely, from sacred liturgical traditions to contemporary popular music,” said Christopher Waterman, dean of the School of the Arts and Architecture. “As the inaugural holder of the Mickey Katz Endowed Chair in Jewish Music he will help push UCLA to the forefront in this important field of study and play a role in extending the Herb Alpert School of Music’s reputation as a center for the study of music in all of its rich, worldwide diversity.”

The Mickey Katz Chair in Jewish Music was established through a $1 million gift from philanthropists and longtime UCLA donors Ron and Madelyn Katz in 2007 in honor of Ron’s late father, Mickey Katz, a master musician, comedian and performer who popularized klezmer music for a broad audience. The endowed chair is intended to help preserve and expand the study of Jewish music on the UCLA campus. Funding from the chair has been used to support graduate students and postdoctoral fellows; underwrite research efforts and innovative teaching methods; foster educational activities; and finance related special projects. With the appointment of Kligman, it will now support the teaching and research activities of a distinguished faculty member affiliated with the Department of Ethnomusicology.

Kligman’s main area of scholarly expertise is the liturgical music of Middle Eastern Jewish communities. Working primarily in the discipline of ethnomusicology, he has explored the rich interconnection of music and cultural life in Mediterranean contexts. His book *Maqam and Liturgy: Ritual, Music, and Aesthetics of Syrian Jews in Brooklyn* (2009) was named a Jordan Schnitzer Book Award Notable Selection in the category of Jewry and the arts by the Association for Jewish Studies.

Kligman has taught at Columbia University, Rutgers University, UC Santa Cruz, Brandeis University, Florida Atlantic University and the University of Pennsylvania, where in 2001 he was a research fellow and visiting professor at the Center for Judaic Studies, studying contemporary trends in Jewish music. He is the academic chair of the Jewish Music Forum and co-editor of Musica Judaica.

Originally from Los Angeles, Mark Kligman was educated at the University of Michigan and New York University, and he earned his doctorate at NYU in 1997. Before joining UCLA, he was on the faculty of the Hebrew Union College–Jewish Institute of Religion in New York, where he taught at the School of Sacred Music beginning in 1994.
New to the Department


Francis Awe is recognized as a world-class master of the dundun (talking drum) of Nigeria. As a child prodigy, he performed extensively in his area of Kwara State, Nigeria. He was presented to the master drummer, Oyodele Ajiboye, at the tender age of three months old by his grandmother, Asabi Ajibulu. Oyodele’s son, Lawrence Ajiboye, became Awe’s primary teacher. Consequently, he grew up with the drummers in the village, and from the time he could hold a stick, he learned the art of drumming, starting with the gudugudu, and eventually graduated to learning the different patterns on the dundun. Awe studied at the University of Ife where he obtained a degree in dramatic arts. He attended California Institute of the Arts from 1983 to 1985 where he received instructions from Kobla Ladzekpo, studying the Anlo-Ewe drums from southeastern Ghana. Awe holds a BA degree in the World Arts and Cultures and an MA degree in African studies from the University of California, Los Angeles (UCLA). He has been teaching African drumming at Pasadena City College for the past fifteen years.

Francis Awe is the director of the Nigerian Talking Drum Ensemble, which was formed in 1985. He has performed in a host of major festivals, appeared on numerous television shows and commercials, and has played his dundun on the soundtrack of the films Daughters of the Dust and Strange Days, as well as for many recordings with artists such as Stevie Wonder and Michael Jackson. The sound of the dundun and the Yoruba songs can be heard on the CD Ori Ijinle (Deep Words), his recording with Bindu Records. Awe has directed the design of a signature series of the dundun for Remo USA.


Alexandro D. Hernández conducts research on U.S. protest music within the Chicana/o, Latina/o, and black population. Hernández focuses his research on the jaranera and jaranero movement in the United States, a community of activist-musicians that utilize the son jarocho as music for social justice primarily for immigrant inclusion, housing rights, and peace movements. His research on the son jarocho is featured on National Public Radio’s Alt.Latino: “With Guitars Like Machetes: Son Jarocho 101.” Hernández is a two-time Smithsonian Institution Fellow and is published in the anthology Sounds of Resistance: The Role of Music in Multicultural Activism, The Journal of Pan-African Studies, and Smithsonian Folkways. In addition, Hernández is an active performer of Mexican traditional music and in arctcore post-punk band ¡Aparato! (http://www.aparatomusic.com/). He is the producer of Afro-Mexican folk music group Las Cafeteras and their album It’s Time. Additionally, he has collaborated with quintessential Chicano rock band Los Lobos and is a featured musician on an upcoming Smithsonian Folkways release of children’s music.
New to the Department, continued

**Mark Kligman** — Professor; Ethnomusicology and Musicology; Mickey Katz Endowed Chair in Jewish Music. PhD, NYU (Musicology, emphasis in Ethnomusicology); MA, NYU, Urban Ethnomusicology.

Mark Kligman specializes in the liturgical traditions of Middle Eastern Jewish communities and various areas of popular Jewish music. He has published on the liturgical music of Syrian Jews in Brooklyn in journals as well as his book, *Maqām and Liturgy: Ritual, Music and Aesthetics of Syrian Jews in Brooklyn* (Wayne State University, 2009), which shows the interconnection between the music of Syrian Jews and their cultural way of life. His other publications focus on the intersection of contemporary Jewish life and various liturgical and paraliturgical musical contexts. He is the academic chair of the Jewish Music Forum and co-editor of the journal *Musica Judaica*. He is also on the board of the Association for Jewish Studies.


Andrew Pettit’s research focuses on how urbanization, technology, and social change affect child-directed song practices in Delhi, Kolkata, and Mumbai, India. His other research interests include Hindustani music performance practice, the use of *kirtan* in alternative spiritual communities in the US, and the role of talent and practice in musical skills acquisition. Andrew is an active performer on the sitar and has studied Hindustani classical music for over fourteen years under Roshan Jamal Bhartiya and Ustad Shujaat Khan. His writing has appeared in the *International Journal of Religion and Spirituality in Society*, and he is former editor and assistant editor of the *Pacific Review of Ethnomusicology / Ethnomusicology Review*.


Jessie M. Vallejo’s research is based on a hemispheric approach to indigenous music of the Americas. In particular, she focuses on issues of gender, transmission and sustainability of a Kichwa transverse flute tradition from Otavalo (northern Ecuador) and Hotinoshón:ni (Iroquoian) social dance music (eskanye) practiced in Kanien’kéha (Mohawk) communities of New York and Canada.

Jessie has also worked as an applied ethnomusicologist, co-producing, annotating, and providing photography for the Smithsonian Folkways 2013 release *¡Así Kotama!: The Flutes of Otavalo, Ecuador*. During the same year as the release, Vallejo also worked as a presenter and Kichwa-Spanish-English interpreter in the Smithsonian Folklife Festival’s “One World, Many Voices: Endangered Languages and Cultural Heritage” exhibit. In addition to her research career, Jessie has continued to maintain an active performance career. As an ensemble member, she has been invited to perform on the Sonica radio program in Ibarra, Ecuador, and at the Casa de las Américas (Havana), the John Anson Ford Theater (Hollywood) and Carnegie Hall (New York City). Currently, she co-directs Mariachi de Uclatlán, as well as performs with Mariachi Tesoro de Rebecca Gonzales and the UCLA Silk and Bamboo ensemble.
Faculty News

This spring, Tamir Hendelman performed Gershwin’s *Rhapsody In Blue* with the Winston-Salem Symphony and conductor Robert Moody. Tours of Switzerland, Germany, Canada and the US followed with the Jeff Hamilton Trio, and this past September, Tamir led his own trio in a five-city tour of Japan. Acclaimed French tango/jazz/classical accordionist Richard Galliano’s latest release, *Sentimentale* (Resonance Records), features Tamir’s playing and arrangements of music by Ellington, Coltrane, Silver and more. Tamir recorded on UK vocalist Polly Gibbons’s upcoming *Many Faces Of Love* (Resonance) and her compatriot Rebecca Ferguson’s upcoming tribute to Billie Holiday’s *Lady Sings The Blues* (Sony), as well as a recording by saxophonist Scott Hamilton with the Jeff Hamilton Trio. A final highlight was an impromptu duo performance with jazz legend Chick Corea at Corea’s solo concert in Bern this spring. Tamir is looking forward to an exciting musical year back at UCLA.

Barbara Morrison’s “I Wanna Be Loved: The Stories of Dinah Washington, Queen of The Blues In The 1950s” was nominated for three NAACP Theater Awards in the 24th Annual NAACP Theatre Awards this past September.

Daniel Neuman was recently featured in The Art Career Project’s “15 Noteworthy Art Professors in Los Angeles,” which showcases professors who not only influence the art world through their own work but also by helping to groom the next generation of young artists and their careers.

In September, Timothy Rice traveled to Beijing, China, to chair the nine-person international jury to select the winner and runners-up for the 2014 Taichi Foundation Award for Traditional Music. The awards are given biannually for outstanding contributions in any one of four domains: preservation of traditional music; performance of traditional music; transmission of traditional music; and theoretical scholarship about traditional music. The China Conservatory of Music in Beijing has so far administered the award, and Rice has been asked to help create a partnership between The Conservatory and UCLA for the future management of the award.


Tim Taylor has now joined the department full-time as of this academic year. He has recently given two keynote addresses, one entitled “World Music, Value, and Memory,” at a conference in Germany, and another entitled “Meaningful Action: Forms of Value of Cultural Goods” at a conference in London, both in October. His article “Fields, Genres, Brands” was published in *Culture, Theory and Critique* earlier this year.
New Students

Graduate Students

Marc T. Bolin has performed with such artists as B. B. King, Dee Dee Bridgewater, Neil Diamond, Mötley Crüe, Kenny Burrell, Sheila E, Black Eyed Peas, Aloe Black, and Stevie Wonder. He recently participated in a state tour of China, performed with the Ambassadors of New Orleans’ Jazz at the Red Sea Jazz Festival in Israel, has performed in two of Philip Glass' operas, and has even played on the Mississippi riverboats. In 2007, Marc was commissioned to realize Duke Ellington's incomplete opera Queenie Pie for the Oakland Opera Theater. In 2008, he was invited to present his research and reflections in his paper “Realizing the Duke” at the Echoes of Ellington Conference at UT Austin. Marc received both his BA and his MM from UCLA. As a doctoral student in UCLA’s Department of Ethnomusicology, his research interests are American roots and African-American folk music, particularly jug band music; jazz; jazz opera; consumerism; the brass band revival; marching-performing street bands in the United States; West Coast hip-hop orchestras; L.A. studio culture; and jazz poetry. Marc is a veteran of the U.S. Marine Corps and fought in Operation Desert Storm for the liberation of Kuwait.

Ganavya Doraiswamy is trained in Carnatic vocal music and plays the harmonium and vina. She also specializes in the jalatharangam (set of ceramic bowls tuned with water), her grandmother Kalaimamani Seetha Doraiswamy’s instrument (her grandmother is a well-known Carnatic multi-instrumentalist). When touring with harikeerthan exponent Sri Tukaram Ganapathi Maharaj, she also learned abhangs. Ganavya also performed her Bharathanatya Arangetram in 2006. She has a BA in psychology and earned an MM in performance from Berklee College of Music. There, she translated jazz standards to Tamil and is thankful to have studied under musicians such as Dr. Laura Karpman, Perico Sambeat, and Victor Mendoza, and to have shared the stage with artists such as Diego el Cigala, Danilo Perez, Victor Wooten, and Placido Domingo. She was awarded a post-graduate fellowship, for which she taught and published a text titled Fundamentals of Indian Music. She recently toured with Zebbler (V) for Shpongle, EOTO) and Encanti Experience. At UCLA, she wants research the process whereby some instruments become extinct. She is currently working with an IKEA designer to redesign a more durable jalatharangam model.
New Students, continued

**Pablo Infante** has studied in several Spanish universities. After receiving a bachelor of music education from the Universidad de Jaén (2010), he continued studying musicology (MA in musicology, Universidad de Granada, 2012; M.A., Hispanic music/ethnomusicology, Universidad de Valladolid, 2014) and specialized as a percussion performer (BM, percussion performance, Conservatorio Superior de Granada, 2013). He spent a year in Italy as an Erasmus grantee and is coming to UCLA as a Fulbright grantee. Among his research interests are African music, African percussion, music and diaspora, and music and identity.

**Edwin Porras** received his BM in music composition from CSULB and his MM in Afro-Latin music from CSULA. As a performer, he is part of a chamber music ensemble in the South Bay area where he plays the Double Bass to compliment his interest in Afro-Latin music, R&B and jazz. His thesis explores the phenomena of globalism, transculturation, power, identity and creativity in Cuba. In the first year of his PhD program, Edwin will continue to study the music and cultures of Latin America, as well as the diverse issues that surround them.

**Otto Stuparitz** holds a BA in musicology from the University of Illinois at Urbana-Champaign where he focused on Balinese gamelan and later Javanese gamelan. During his undergraduate studies, he researched how local recording studio practices were applied to different musical genres such as Americana, old-time music, bluegrass, rock, and world music projects. At UCLA he will focus on Indonesian musics as well as explore how digital distribution and recording technologies have impacted individual music localities.
New Students, continued

Ryan Vig began studying in the Department of Ethnomusicology at UCLA as an undergraduate student in 2011 and will complete his BA and MA as a Departmental Scholar in 2016. He grew up building and repairing musical instruments with his father. This background drives his research interests in musical instrument construction, repair, collection, and endangerment. He has dedicated his musical performance studies at UCLA to the buzuq (long-necked, fretted lute) and sitar. He currently directs the World Music and Movement Organization and is working for the UCLA Digital Library in the UCLA Ethnomusicology Archive.

Payam Yousefi's first exposure to traditional Persian music began in his home. From an early age his father's voice created an atmosphere where Iranian music was taught indirectly in the same fashion that culture is observed, learned, and eventually passed down. Payam chose the kamancheh (Persian spike fiddle) as his primary instrument, and also studied the vocal radif-s of Persian music. Payam prides himself in being an active performer both inside Iran and in North America. He has studied as an apprentice of leading Iranian artists such as Negar Kharkan, Ostad Masumeh Mehrali, and virtuoso Ostad Ardeshir Kamkar. Payam's ethnomusicological studies began as an undergraduate at UCLA. As an undergraduate he was active in scholarship, music instruction, composition, leading Persian ensembles, and performance. Currently Payam is a Departmental Scholar at UCLA and is pursuing his MA in ethnomusicology. Payam's research interests include the periodization and aesthetic classification of traditional Iranian music from the Qajar period to the present, examination of traditional oral pedagogy in Iranian music, and the classification of the gusheh-s (mini modes) of the dastgah system (Persian modal system). He hopes that this research can be an insightful addition to the literature available to Western scholars on traditional Persian music.
New Students, continued

Undergraduate Students

New undergraduate students: freshman and transfer, jazz studies and world music concentrations, Fall 2014.

**Front row, left to right:** Jade Elliott, Nessa Riazi, Lauren Levy, Cole Brossus, Connie Han, Nicole Andrews, Amberly Romero, Michelle Oglevie, Laura Jue, Anna Maria Wilson, Brenda Galvez (Student Affairs Officer).

**Back row, left to right:** Amanda Albini, Tim Oh, Nicolas Henry, Joe Davies, Ben Price, Jack Bastian, Elliott Kay, Ellington Peet, Priscillia Omon.

**Not pictured:** Cedric Anderson, Mia Bringas, Marcus Garrette, Olivia Kaplan, Bonnie Magoun, and Martin Martiarena.
Student News

Undergraduate jazz studies student Chili Corder (Robert Andrew Corder, Jr.) won second place this August in the Jazz Division in the second annual Wilson Center Guitar Competition, an all-ages, international guitar competition that took place August 14–16 at the Sharon Lynne Wilson Center for the Arts in Brookfield, Wisconsin. Chili was the only finalist from Los Angeles. He is a student of UCLA jazz instructor Wolf Marshall.

Jorge A. Herrera just finished a nine-month contract with Disney performing on a weekly basis with his band, Hermanos Herrera. Hermanos Herrera will record their eighth album in November. Herrera is starting his fourth year at CSU Fullerton where he teaches various ethnomusicology and ethnic studies courses. He is scheduled to complete the PhD in the summer of 2015. He has also been touring with Mexican music legend Ramon Ayala since 2013 in celebration of Ayala’s recording/touring career of more than fifty years. In addition, Herrera’s participation in Univision’s “Educate” campaign has extended to Fall 2014 where was interviewed in the month of October on the international network promoting education to disadvantaged communities throughout the US and Latin America.

David Laudicina is a member of the “Eva B. Ross Foundation.” This band includes Eva Barrosse (vocals/guitar), Jules Levy (bass), David Miller (guitar), and Laudicina (drums), and made its debut at the SCA’s Arts in the Union event. They are furthering their progress by recording an EP that will be released in the upcoming months. These accomplishments have drawn the attention of The Daily Bruin, and upcoming performances, events, and contact information can be found at Facebook.com/EvaBRossFoundation.

Zana Mesihovic, aka Zana Messia, currently in her third year in the ethnomusicology department, was honored to compose and produce music for 2014 FIFA Cup this past summer. Zana wrote and performed the “Bosnian Samba” song, for Visa’s FIFA 2014 “Samba of the World” project! Every country has its own samba, its own joy, its own way of dancing with a football, and Visa invited musicians from each of the thirty-two competing qualifying countries to re-imagine the Brazilian favorite “Maria Caipirinha” (Sambada Bahia). The result is The Samba of the World, a spirited journey around the globe. The renown Bosnian director Haris Pasovic created the video, filmed in Bosnia and Herzegovina. You can read more about this collaborative, multicultural project and hear Zana’s rendition of the global samba at: http://worldcup.visa.com/
The most important news in the life of Nolan Warden is that his wife, Hilda Torres Urista, gave birth to their second child and first son, Elías. He was born safely and healthily at home in Guadalajara in June. Nolan is a recipient of the UCLA Dissertation Year Fellowship for the 2014-2015 academic year. He has recently given two academic presentations in Mexico. “Música ritual afrocubana entre Cuba y los Estados Unidos: la problemática de la diáspora africana como concepto heurístico” (Afro-Cuban Ritual Music Between Cuba and the United States: The Problematic of the African Diaspora as a Heuristic Concept), a one-hour topical keynote, was presented as the Conferencia magistral at Quinto Seminario Internacional de Etnomusicología, Ciudad Guzmán, Jalisco, on June 5, 2014. It was at the Fifth International Ethnomusicology Seminar hosted by the University of Guadalajara. The second, “Historias de la música wixárika y sus investigadores” (Histories/Stories of Wixárika Music and its Researchers), was presented on Jalisco, May 5, 2014 at Cátedra Catzín Huehuetetl, a speaker series here in Colotlán focused on history and culture of the region of Northern Jalisco.

Ethnomusicology students Nate Schwartz and Scott Linford also took First Place in the Advanced Mandolin and Advanced Traditional Banjo solo categories, and ensemble members Casey Holmberg and Noah Reiner won additional awards in the Intermediate Banjo category. The Bluegrass Band performed numerous times on and off campus this past year and organized a large campus-wide square dance in the UCLA Kerckhoff Grand Salon.
Alumni News

Kimasi L. Browne (PhD 2005), director of ethnomusicology and music research and professor of music at Azusa Pacific University, presented his paper “Current Uses of Earlier Concepts: The Slobin-Titon Music Culture Outline as a Contemporary Pedagogy of the Musicking of Diasporic Africa and Beyond” this past June at the International Council for Traditional Music (ICTM), North American Subsection, African Music Study Group Inaugural Symposium at the Mary Peppert School of Music, Duquesne University in Pittsburgh, PA. In August, he was recommended to the Fulbright Specialist Roster (American Studies), an international roster of scholars produced by the U.S. Department of State, Institute of International Education, Council of International Exchange of Scholars (CIES).

Owen Clapp (BA 2013) recorded his first project as a composer/bandleader on September 3 with fellow alumni Hitomi Oba (BA 2006, MA 2008), Julian Le (BA 2012), Jonah Levine (BA 2014), and Josh Johnson (MA 2014). Current ethnomusicology student Elena Loper is a featured vocalist. This ensemble made its debut at The Blue Whale in Little Tokyo on Sunday, October 12.

Rebecca Dirksen (PhD 2012) has joined the Department of Folklore and Ethnomusicology at Indiana University as an Assistant Professor, after having completed a two-year Mellon Postdoctoral Fellowship at MIT. This summer saw the publication of The Oxford Handbook of Music Revival (New York: Oxford University press, 2014), which was edited by Juniper Hill (PhD 2005) and Caroline Bithell.

In September 2014, Kathleen Hood (PhD 2002) and co-author Mohammad Al-Oun published their article “Changing Performance Traditions and Bedouin Identity in the North Badiya, Jordan” in the journal Nomadic Peoples 18(2):78-99. The volume is a special issue titled Reshaping Tribal Identities in the Contemporary Arab World.

Laurel Isbister Irby (MA 1999) recently joined the Women’s Foundation of Mississippi as the Director of Organization and Planning. The Women’s Foundation fosters economic security for women and girls in Mississippi through grantmaking and advocacy. www.womensfoundationms.org

This summer, Birgitta Johnson (PhD 2008) had her article “Back to the Heart of Worship: Praise and Worship Music in One African American Megachurch in Los Angeles” reprinted in GIA Publications’ Readings in African American Church Music and Worship Volume 2, edited by James Abbington. She was a part of the consulting team of scholars, ministers, and worship arts practitioners who compiled new readings for the volume at the Calvin Institute of Worship in the fall of 2013. She also reconnected to UCLA in LA Grant community partners, Dr. Margaret Pleasant Douroux and the Heritage Music Foundation (HMF) while conducting fieldwork research in Atlanta, Georgia at the national meeting of the Gospel Music Workshop of America in August. Douroux and HMF partnered with the UCLA Ethnomusicology Archive in 2004-2005 for the Gospel Archiving in Los Angeles Project, for which Johnson served as the fieldwork project manager as a graduate student assistant.

Alumni News, continued

This spring, **Andy Krikun** (MA 1991), associate professor of music and chair of the Performing Arts Department at Bergen Community College in Paramus, New Jersey, successfully defended his PhD dissertation: “Teaching the ‘People’s Music’ at the ‘People’s College’: A Historical Study of American Popular Music in the American Junior/Community College Curriculum, 1924-1955,” at New York University, under the supervision of Dr. David Elliott, author of *Music Matters*. Andy currently serves as an executive board member and membership chair for the Association for Popular Music Education and continues to pursue his research on popular music pedagogy and community music. He can be reached at: akrikun@bergen.edu.

**Scott D. Lipscomb** (PhD 1995) served as co-editor—along with Roger Kendall, his UCLA mentor—for *The Psychology of Music in Multimedia* (Oxford University Press, 2013). He is an associate professor of music education at the University of Minnesota. After serving as associate director and director of undergraduate studies for two years, he was recently appointed interim director for the School of Music during 2014–15.

**John Vallier** (MA 2000) is teaching his “Puget Sounds: Ethnomusicology Archiving Close to Home” class again this quarter at the University of Washington, Seattle. The class looks at the development of music in the Puget Sound region, from pre-contact to present day. As part of the course, students are also asked to make unique contributions to the Puget Sounds Collection, a living archive of Pacific NW regional music. The course site is available here: http://guides.lib.washington.edu/ps-honors14


**Craig Woodson** (PhD 1983) continues his 40-year career as an applied ethnomusicologist through his company formed in 1976, www.EthnomusicInc.com. In his world music education consultancy, he develops simple musical instrument for use in schools, writes world music curricula, and presents school programs and family concerts. His recent play-along concerts include a performance with the Kronos Quartet at Lincoln Center and one with the Dallas Symphony. Dr. Woodson’s world drumming curriculum, www.RootsofRhythm.net and instrument making projects were well-received by educators at last summer’s Turnaround Arts conference near Washington, D.C., presented by the President’s Committee on the Arts and Humanities (see http://turnaroundarts.pcah.gov/). His book, *Drums Connect You to the World*—due out in 2015—is based on creative uses of Sound Shapes, one of his Remo flat drum designs. His Ohio-based non-profit, www.DrumsofHumanity.org, has just completed a forty-seven-minute documentary film on a ninety-eight-year-old Holocaust survivor—Dr. Woodson’s first father-in-law—as a part of its mission to demonstrate how the arts are used to recover from war and natural disasters. For more information send an email to: woodsonphd@gmail.com.

**Rossanna Skupinsky Wright** (BA 2001, MBA 2010) recently left Amazon MP3, Amazon’s online music store, where she managed the indie music business. She’s now music supervising several TV shows for Amazon Studios, and serving as vice president of business development at Revelator, a music tech startup set to launch in 2015.
News from Ethnomusicology Review

The editors of Ethnomusicology Review are currently approaching the final stages of publication for our annual publication. Volume 19 coincides with the thirtieth anniversary of the publication of our first issue in 1984, and we are celebrating this milestone by issuing our first print copies of the journal in over a decade.

Copies of the journal will be distributed at the annual Society for Ethnomusicology meeting in November, where Editor in Chief Alex W. Rodriguez will be participating in a roundtable panel titled “Ethnomusicological Perspectives on Open Access Publication.” In addition to our print run, the journal volume will also be freely available on our website, www.ethnomusicologyreview.org.

Ethnomusicology Review has also seen significant growth in viewership this year, due in part to the development of our Sounding Board page, a magazine-style weekly digital supplement to the annual volume. This year, we added a seventh subsection to the Sounding Board, which focuses on ecomusicology. Authors have contributed over seventy pieces, including book and media reviews, original short-form scholarship, and multimedia essays to the space. Managing Editor Eric Schmidt has also overseen a robust expansion of our social media presence, and we now have over 1,000 followers on Facebook.

Many graduate students in the ethnomusicology department wrote for the Sounding Board this year; a few highlights included AJ Kluth’s essay on embodied cognition and musical improvisation; Scott Linford’s report on the narrative histories of the akonting, a West African lute that bears striking similarities to the banjo; Ty-Juana Taylor’s amusing tale of misinterpretations and intergenerational suspicions in her study of the Ahoko in Côte d’Ivoire; and Dave Wilson’s meditation on the challenges of media representations in the field, written during his fieldwork year in Macedonia.

As the current editorial staff prepares to sign off at the end of December, we would like to thank all of them by name here: Editor In Chief Alex W. Rodriguez, Managing Editors Alyssa Mathias and Eric Schmidt, Reviews Editor Darci Sprengel, Technical Editor Michael D’Errico, and Associate Editors Rose Boomsma, Ben Cosgrove, Ben Doleac, AJ Kluth, and Kristina Nielsen.

We are also pleased to announce that Rose Boomsma will serve as Editor In Chief for Volume 20, and Michael D’Errico will continue to serve in his role as Technical Editor next year. Lastly, we welcome Department of Ethnomusicology Professor Dr. Timothy Taylor onto our Advisory Board, where he will serve as our primary faculty advisor.

For more information about the journal’s various activities, please feel free to contact by e-mail at: emreview@ucla.edu
Fall 2014 Events

Wednesday 10/15, 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, Pittsburgh.
Ethnomusicology Lab (B544), Schoenberg Music Building

1:00-1:30 — Alex W. Rodriguez
“The Ethnomusicology Review Sounding Board: A Brief History,” part of a roundtable panel titled “Ethnomusicological Perspectives on Open Access Publication”
1:30-2:50 — “Ethnomusicology Review Volume 19 Preview”

Wednesday 10/29, 1:00pm–3:00pm ---- Nazir Ali Jairazbhoy Colloquium Series: Student Papers 2
Student Papers to be presented at the Annual Meeting of the Society for Ethnomusicology, Pittsburgh.
Green Room (Room 1230), Schoenberg Music Building

1:00-1:26 — Ryan Koons
“Ritualizing the Past: Archives, Heritage, and Ceremony”
1:30-1:56 — Alyssa Mathias
“Learning the Oud in Armenian Los Angeles: Transnational Musicianship between Turkey and the United States in the Mid-Twentieth Century”
2:00-2:26 — Darci Sprengel
“Live Music and the Renegotiation of Public Space in ‘Post’-Revolutionary Egypt”
2:30-2:56 — Dave Wilson
“Nepotism, Patronage, Nationalism, and Belonging in the Musical Practices of Macedonian Ethno-Bands”

Monday 12/1, 7:00pm ---- Concert: UCLA Jazz Combos
This performance features UCLA student jazz combos, directed by George Bohanon, Kenny Burrell, Clayton Cameron, Charley Harrison, Charles Owens, and Michele Weir.
Schoenberg Hall, Schoenberg Music Building

Tuesday 12/2, 7:00pm ---- Concert: UCLA Big Bands
Big band jazz concert, featuring the UCLA Jazz Orchestra, directed by Charley Harrison; the UCLA LatinJazz Big Band, directed by Dr. Bobby Rodriguez; and the Ellingtonia Orchestra, directed by Kenny Burrell.
Schoenberg Hall, Schoenberg Music Building

Wednesday 12/10, 1:00pm–3:00pm ---- Nazir Ali Jairazbhoy Colloquium Series: Münir Beken
“Pitch-Form Continuum and Melodic Modal Systems of the Middle East and Central Asia.” Lecture by Münir Beken, Assistant Professor of Ethnomusicology at UCLA.
Ethnomusicology Lab (B544), 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 classrooms 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 $________
□ Ethnomusicology Archive $________

Please charge my: □ VISA □ MC □ AmEx □ Discover or □ Check enclosed (Made payable to UCLA Foundation)

Card Number: ___________________________________________________________  Exp. Date __________________

Name on card (please print): ___________________________________________________

□ This is a joint gift. Spouse/Partner Name: __________________________________________

□ A matching gift form from my employer is enclosed. □ Please send me info on how I can include UCLA in my Estate Plans.

Securities: Please contact the securities coordinator at 310.794.3434 for detailed transfer instructions.

Name: ______________________________________________________________

Address: _____________________________________________________________  □ Home □ Business

Phone: ____________________________  □ Home □ Business

Email: ____________________________  □ Home □ Business

Are we still up to date? Please indicate any changes above.

Gifts of $1,000+ may be paid over 12 months. I have enclosed my first payment* and I prefer a future schedule of:
□ 1 semi-annual payment □ 3 quarterly payments □ 3 consecutive monthly payments □ 11 consecutive monthly payments

Signature: ____________________________  Date: ____________________________

You may make a secure gift online at: www.arts.ucla.edu/giving or through the department’s website at: http://ucla.in/16w2jRI.
You can also mail this completed form to The UCLA Foundation, PO Box 7145, Pasadena, CA 91109-9903.
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.