Dear Faculty, Students, Staff, and Friends,

Greetings from the Ethnomusicology Publications Office! This issue brings you updates about the recent accomplishments of department faculty, staff, students, and alumni, and we welcome the newest members of our community enthusiastically and wholeheartedly. Although the UCLA Herb Alpert School of Music was formally established as UCLA’s twelfth professional school by the UC Board of Regents on January 21, 2016, the renovations that were completed this past September, along with the hiring of new staff members, really give the feeling of a bona fide school of music! There is a fresh and palpable spirit of collaboration among the ethnomusicology, music, and musicology departments with the promise and excitement of new beginnings in the air. Let us carry this renewed unity into 2017 and into the world where inquiry, understanding, and compassion are needed more than ever.

Georgia Broughton, Publications Coordinator
Kathleen Hood, Publications Director

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Presenting the new UCLA Department of Ethnomusicology graduate students! Left to right: Juan G. Francisco Cristobal, Melena Francis, Armen Adamian, Blair Black, Simone Salmon. Not Pictured: Samuel Lamontagne. (Photo: Donna Armstrong)
Department News

Highlights from the Ethnomusicology Archive: More Mantle Hood Materials Coming to the Archive

Submitted by: Maureen Russell

Mantle Hood (1918-2005) was a pioneer in the field of ethnomusicology and the Founder and Director of the UCLA Institute (now Department) of Ethnomusicology. Hood was on the UCLA Faculty from 1956 to 1975. “Mantle Hood was a seminal figure in the field of ethnomusicology and his influence was far reaching,” said Christopher Waterman, UCLA World Arts and Cultures. “He trained numerous young scholars who went on to found ethnomusicology programs at the University of Washington, Brown, UC Berkeley, Wesleyan University, Florida State University, as well as programs and research institutes in many other countries.”

In 2011, Hood’s sons, Marlowe, Maiyo, Mitro and Madé, donated many of Hood’s early papers and correspondence to the Ethnomusicology Archive. We are pleased to announce that this summer, Hood’s widow, Hazel Chung-Hood, and sons, Marlowe, Maiyo, Mitro and Madé, donated additional materials to the UCLA Ethnomusicology Archive. The collection will be processed during the coming academic year, and we will make an announcement when the collection is available for viewing and research.

To see parts of the collection that are currently processed, please make an appointment and visit the Archive. Thanks to Aaron for the images of the in-process collection!

Seeger History Now Available Online!

A ten-hour interview with Emeritus Professor Anthony Seeger is now available on the UCLA Library’s Center for Oral History website: http://oralhistory.library.ucla.edu/Browse.do?descCsvPk=479217

Department News continues on next page.
In Memoriam

Mosunmola Ayinke Omibiyi–Obidike (1943-2016)

Professor Mosunmola Ayinke Omibiyi-Obidike (Ph.D. 1972) was born on January 20, 1943, in Ibadan, Oyo State, Nigeria, to the family of Deacon John Otunla Omibiyi and Mrs. Ruth Mojirade Omibiyi. She was the first female to be admitted to the Fela Sowande College (now Department) of Music, University of Nigeria, Nsukka, in 1963, and completed her university degree program at the University of California, Los Angeles (UCLA) in 1968, majoring in ethnomusicology and music education. She obtained her master’s and doctoral degrees in African music education, in 1969 and 1972 respectively, from UCLA.

Popularly referred to as “Mama African Musicology,” Professor Omibiyi-Obidike became the first female professor in music in sub-Saharan Africa when she joined the faculty at the University of Ibadan in 1978, where she taught until she retired in 2008. She was Director of the Institute of African Studies from 1995 to 1998, and again from 2001 to 2004. She was a distinguished scholar of international repute with over seventy publications in her field of specialization, with the majority of them focusing on music education, documentation of Nigerian music and musicians, and cultural reconstruction. Professor Mosunmola Omibiyi-Obidike was elected President of the Association of Nigerian Musicologists (ANIM), where she served meritoriously from 2004 to 2008.

DeWayne Knox (1956-2016)

Reverend DeWayne Knox (B.A. 2000) passed on September 14, 2016. He was a pianist and served as Minister of Music at Christ Our Redeemer AME Church in Irvine, California. While at UCLA, he was featured as a pianist and vocalist on the CD *Cheick-Tidiane Seck: West African Music Meets Jazz*, with the UCLA Griot Society and Friends, which was produced by UCLA Ethnomusicology Publications. Services and a Mass Choir in honor of Reverend DeWayne Knox’s legacy and work were held on October 1, 2016.

Pictured at right: Reverend DeWayne Knox
Department Restoration Work Presented at International Conferences

Submitted by: Helen Rees, WMC Director

In late July 2016, Supeena Insee Adler, Aaron Bittel, and Helen Rees travelled to Bangkok, Thailand, to make two presentations on the department’s recent work with Thai musical materials. This work has had two main components: first, restoration by Supeena over winter quarter 2015 of the large collection of Thai classical instruments acquired by UCLA in the 1960s; second, repatriation of historic recordings of Thai classical music made by the late professor David Morton in 1969 and since held by the Ethnomusicology Archive. The recordings were digitized over a nine-month period by David Martinelli.

The first presentation, on July 24, was at the headquarters of Thai Airways, whose board had kindly donated free cargo space for our restoration project. The second presentation, on July 28, was at the Luang Pradit Phairoh Foundation. The Foundation preserves the legacy of legendary classical musician Luang Pradit Phairoh, whose son Prasidh Silapabanleng played a crucial role in enabling David Morton to purchase UCLA’s Thai instruments. The recordings were of Luang Pradit Phairoh’s compositions, and one of the musicians who had played on the recordings was present to hear them for the first time. This was a wonderful afternoon and evening, and the UCLA group was honored with a tour of the unique instrument, photograph, and document collection of the Foundation.

At left: Luang Pradit Phairoh Foundation, July 28, 2016
Supeena Adler and Prof. Anant Narkkong opening the afternoon's proceedings with a videotaped greeting from Prof. Deborah Wong of UC Riverside.
(Photo: Helen Rees)

“Department Restoration” continues on next page.
World Music Center news, continued

“Department Restoration” cont.

Supeena and Helen then went on to Penang, Malaysia, for the 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia. They joined Thai colleagues Professor Panya Roongruang and Professor Anant Narkkong in presenting a panel titled “Sounding Treasures from 1960s Thailand: The 2015 Project to Restore UCLA’s Thai Instrument Collection and Repatriate Historic Thai Materials.” Later in August, Aaron, Helen, and Maureen Russell participated in the National Diversity in Libraries Conference, held this year at UCLA. Their panel, “Cultural Diversity through Music: The World Music Center at UCLA,” used the Thai project as one of several examples of the Center’s work.

Above: Luang Pradit Phairoh Foundation, July 28, 2016: the exchange of gifts. Left to right, X, X, X, Helen Rees, Aaron Bittel. (Photo: Christopher Adler)
New to the Department

**David Bragger.** the new director of The Old-Time String Band Ensemble, just produced two new CD and DVD sets by fiddle legend Bruce Molsky and Texas/Kansas duo Spencer & Rains for his label/production company Tiki Parlour Recordings. He also produced the debut CD of eighty-one-year-old Creole accordionist Joe Fontenot. Bragger is currently editing two more audio/visual sets by North Carolina masters Paul Brown and The Stuart Brothers. This past summer, Bragger was asked to bring his old-time fiddle/banjo skills to popular music by performing with Social Distortion and recording with members of Social Distortion and Bad Religion for an epic Americana release in early 2017. Additionally, Bragger is recruiting musicians to join the Old-Time String Band Ensemble and perform the music of the “Old, Weird America.” Appalachian fiddle/banjo, Creole fiddle, jug band music, country blues, Midwest fiddle, mandolin rags, and more will be explored in this new ensemble.

**Pavlos Kavouras,** a visiting professor for fall 2016, is a professor of cultural anthropology and ethnomusicology at the University of Athens, Greece, where he has been on the faculty for more than twenty years, and adjunct professor of anthropology and ethnomusicology at the University of the Aegean and Panteion University in Lesbos and Athens respectively. He has served twice as the head of his department and is also the founder and director of the Ethnomusicology and Cultural Anthropology Laboratory. He is the founder of the joint graduate program (with the Department of Communicaton and Media Studies at the University of Athens) Music Culture and Communication: Anthropological and Communicational Approaches to Music. He has conducted extensive research in Greece, Egypt, Turkey, India and the U.S. and has been the recipient of grants from the prestigious Onassis Foundation, which sponsored his visits to the U.S. as lecturer in the past and now as a visiting professor at UCLA. Pavlos Kavouras is also a classical guitar performer with appearances in Greece and abroad. For more information about his publications and activities, please visit: [https://www.ethnomusic.ucla.edu/kavouras-pavlos](https://www.ethnomusic.ucla.edu/kavouras-pavlos)

**Amir Hosein Pourjavady,** director of the Music of Persia Ensemble for fall 2016 and winter 2017, received his MPhil. in ethnomusicology from CUNY, Graduate Center and Ph.D. in Iranian Studies from UCLA. He was assistant professor of music at the University of Tehran for eight years (2005-2013). He wrote his dissertation on music of Iran during the sixteenth and seventeenth centuries and has published extensively on the history, theory and performance practice of music in the Middle East and Central Asia. He served as curator of musical instruments in Tehran Museum of Music and also music editor of the Mahoor Music Quarterly for several years. His publications include a book, several editions of old Persian treatises on music, as well as liner notes and encyclopedia articles. Pourjavady studied the setar, vocal music, and the radif of Persian music with Dariush Safvat, Hossein Alizadeh, Dariush Talai and Hatam Asgari for more than ten years. He has recorded the album *Six Songs from the Qajar Period* and has performed with many of the most influential musicians in Iran, Europe, and the United States.
Faculty & Staff News

In the summer 2016, Supeena Adler went to Thailand and Malaysia to present conference papers about the Thai musical Instrument Collection at UCLA. She also presented at three universities in Thailand. In fall 2016, she began teaching the new UCLA Thai Ensemble class using the instruments that she restored last year. She gave a presentation at the Council on Thai Studies (COTS) conference at (Northern Illinois University) NIU in October and will be a guest lecturer at University of San Diego on November 8 talking about the music of Thailand. Actively involved in Thai music and cultural events in Southern California, she directed and organized several musical performances at the Thai temple in Escondido, CA, on November 20 for the Loy Krathong Festival, Music for the King on December 1 hosted by the Royal Thai Consulate, and again on December 11 at the Carlsbad Public Library hosted by the School of Thai Language and Culture, Escondido, CA.

This summer, pianist/composer/arranger Tamir Hendelman recorded on CDs by Michael Buble, Polly Gibbons, and saxophonist Cory Weeds featuring the Jeff Hamilton Trio. He performed with the Clayton-Hamilton Jazz Orchestra on a tribute concert to producer Tommy LiPuma featuring Al Jarreau, Dr. John, and more, and toured Tennessee, Northern California, Vancouver, and Colorado with the Jeff Hamilton Trio. A performance with Ann Hampton Callaway was a tribute to Sarah Vaughan. This October marked the Japanese CD release of vocalist Charito’s American Golden Standards: Charito meets Tamir Hendelman, for which Tamir co-produced, musically directed, arranged and played.

James Newton had the world premiere of his composition, Jubal (written for an orchestra of flutes and flute soloist), on October 22 in Paris, France. Soloist Pierre-Yves Artaud and Orchestra De Flûtes Français, conducted by Mark Hajjar, performed Jubal as part of the Convention Internationale de la Flûte. Professor Newton has been deeply involved in MacArthur Fellow Carrie Mae Weems’s “Grace Notes: Reflections For Now,” a multimedia work that examines social justice, the Black Lives Matter Movement, and the power and many nuances of grace. For the world premiere, which occurred at the Spoleto Festival in Charleston, South Carolina in June 2016, he served as music director and co-composer with Craig Harris. Professor Newton composed two new works for chamber orchestra and an arrangement of “Amazing Grace” for mezzo-soprano, Alicia Hall Moran, and string orchestra. “Grace Notes” moved to Yale University Theater for its second performance in September. Next year, the project will be performed at the Kennedy Center, in Washington, D.C.

Timothy D. Taylor gave a keynote address on music and value at the “Music & Labour” conference at the University of Toronto in April; an invited paper, “Music, Ethno/Musicology, Theory,” at the conference “World Studies: Approaches, Paradigms, and Debates: An International Conference,” at the University of Hong Kong in June; and an invited presentation on musical performance as a medium of value at the conference “Investigating Musical Performance: Towards a Conjunction of Ethnographic and Historiographic Perspectives,” at the Fondazione Giorgio Cini, Venice, Italy, in July.
Department Welcomes New Graduate Students

This fall, six new graduate students joined the UCLA ethnomusicology community. Their diverse interests and academic backgrounds speak to the multifaceted nature of the field of ethnomusicology, and we wish them all the best at the start of their journey.

Born and raised in Los Angeles, Armen Adamian graduated from Humboldt State University with B.A. degrees in both music composition and psychology. Upon graduation, Armen began to focus on the oral folkloric traditions of Armenian music, pursuing the practice of duduk in the Armenian idiom. His ethnomusicological endeavors include exploring the dynamics of music in the construction of ethnic, regional, and national identities while contemplating the multitude of socio-political motives in musical behavior.

Hailing from Los Angeles, Blair Black received her B.A. in anthropology from UCLA in 2016. She is an avid listener of electronic dance music (EDM) and during an extended stay in England was most interested in the frequency with which House music samples black musicians. She seeks to research the influence of black musicians in and throughout the history of the House genre as well as examine the cultural identities of black DJs.

Juan G. Francisco Cristobal is a Guatemalan marimbist and percussionist from Alamosa, Colorado, where he graduated from Adams State University with his B.A. in music education in 2016. He was born in Santa Eulalia, Huehuetenango, Guatemala, and is of Maya Q’anjob’al descent. Juan has been playing the Guatemalan marimba for nearly ten years.
Melena Francis, born in Havana, Cuba, is in the Departmental Scholar Program, which allows students to pursue the B.A. and M.A. degree at the same time. Her research focuses on the African diaspora in Cuba. She has already completed some fieldwork in Cuba on Afro-Cuban *cabildos*, the Abakua secret society, and cultural identity. Melena is a multi-talented percussionist who plays congas, timbales, bata drums, and shekere. She studied privately with the Conjunto Folklorico Nacional de Cuba and has toured, performed, and recorded with legendary artists such as Barry White, Stevie Wonder, Julio Iglesias, Giovanni Hidalgo, Chucho Valdes & Irakere, Francisco Aguabella, Lazaro Galarraga, Bennie Maupin, Ray De La Paz, Chino Nunez, Peru Negro, Eva Ayllone, and Oscar Hernandez. In 2016, Melena recorded with Cuba’s national treasure Septeto Nacional de Ignacio Pineiro. Featured on congas, she made history as the first female instrumentalist to record and perform with the Septeto Nacional de Ignacio Pineiro since their founding in 1927. Melena fronts her own Afro-Cuban jazz and salsa band and performs world-wide.

Samuel Lamontagne obtained his master’s degree in anthropology at the École des hautes études en sciences sociales (EHESS) in Paris, France. He has been interested in Los Angeles’s electronic music scenes since 2012, and these issues served as the focus of his master’s thesis. As a musician, he likes to play with sounds and new types of instruments.

Simone Salmon received her bachelor’s degree in music with concentrations in music theory and harp performance at UCLA in 2011 and her master’s degree in musicology from the University of Oxford in 2014. Upon graduating from Oxford, she served as harpist and keyboardist for the 2014 Thelma Holt International Tour’s production of Shakespeare’s *Twelfth Night*, but soon found that her focus had shifted to music of the Middle East as she reviewed recordings of her family from Sephardic Turkey. She attempts to play the Turkish *oud* and additionally hosts a weekly radio show, Los Bilbilikos, in Santa Barbara featuring music performed in Ladino and Haketa, both Judaeo-Spanish languages. She has also studied the Irish harp, the Pleyel chromatic harp, the Mexican *jarana*, and most recently took up the Okinawan *sanshin*. Simone is eager to begin working with the Sene Collection at the UCLA Ethnomusicology Archive under the auspices of the UCLA Sephardic Archive Initiative.
Fowler Out Loud!

Recent months have seen UCLA Department of Ethnomusicology students frequently performing as featured artists in the UCLA Fowler Museum’s “Fowler Out Loud!” concert series. Concerts are held weekly in the museum’s main courtyard and are open to the public with free admission. To see the complete series listing and to learn more about events at the Fowler Museum, please visit: http://www.fowler.ucla.edu/events/

**Global Soul Collective**

Led by saxophonist and composer Max Kala Kim, Global Soul Collective (GSC) pulls from their group members’ wide-reaching cultural, ethnic and artistic backgrounds to create a sound that fuses Afro-Cuban, funk, Hindustani, Hawaiian, EDM, and traditional jazz. This set will feature original compositions by Max Kala Kim and original arrangements of jazz standards.

**Mariachi de Uclatlán**

For more than 50 years, Mariachi de Uclatlán has produced talented musicians who have gone on to perform with world-renowned groups such as Mariachi Los Camperos de Nati Cano, Mariachi Sol de México, and Mariachi Reyna de Los Ángeles. Today Mariachi de Uclatlán continues to bring together talented musicians from diverse backgrounds in the spirit of the Golden Age of Mariachi music. For this popular annual show, expect some seasonal favorites to commemorate Día de los Muertos.

**Kyodo Taiko**

The student performance group Kyodo Taiko aims to bring taiko, a form of traditional Japanese drumming, to today’s performance spaces and audiences. Much like the Japanese contemporary artists featured in the Fowler exhibit “Uncommon Threads,” who incorporate unconventional materials using traditional Japanese art-making techniques, Kyodo Taiko presents the transformation of a traditional Japanese musical art form over time.

**UCLA Guitar Chamber Ensemble**

Directed by Dr. Peter Yates, the UCLA Guitar Chamber Ensemble presents a unique program of guitar solos, duos, and ensemble pieces from Cuba and Mexico. Inspired by the current exhibition of artworks by Belkis Ayón, enjoy a special Afro-Cuban lullaby as well as other pieces of Mexican Son Jarocho and 17th-century Spanish colonial music composed by Gaspar Sanz and Santiago de Murcia. Afterward, enjoy a fascinating lecture on Cuban art of the 1990s by art historian Beth Rosenblum at 7 pm.
Student Updates

Topanga Success for the Bluegrass Hoppers!

By: Scott Linford

The UCLA Bluegrass Band won first place at the Topanga Fiddle Banjo Contest at Paramount Ranch on May 15, 2016. This marks the third consecutive first place win for the UCLA band when they have entered the Topanga competition, a southern California institution now in its 56th year. Competing under the name “The Bluegrass Hoppers,” the UCLA Bluegrass Band includes Patrick Gardner (mandolin), Casey James Holmberg (banjo), Elliot Kay (guitar), Jules Levy (bass), Cory McClintic (guitar), and Stephanie Nagler (fiddle) under the direction in Spring 2016 of ethnomusicology graduate student Scott Linford.

In addition to the band prize, Holmberg won first place in the advanced bluegrass banjo category, Linford won first place in the advanced traditional banjo category, McClintic won second place in the advanced flatpicking guitar category, Nagler won first place in the intermediate fiddle category, and recent UCLA grad Josh Gurney won third place in the advanced traditional banjo category. The band was joined by current students Ellyn King, May Claire La Plante, and Laura Jue, along with a cadre of recent graduates for the true highlight of the day: a series of extended jams in the shade of an old oak tree.

Below: The Bluegrass Hoppers and friends celebrating a tuneful day! (Photo: Helen Rees)
Alumni News

Ari Afsar (B.A. 2013), a former jazz studies student and member of the UCLA a cappella group Scattertones, recently joined the cast of the Chicago production of *Hamilton*. Afsar will perform the role of Eliza Hamilton in the 11-time Tony Award-winning musical originally created and produced by Lin-Manuel Miranda.

In October 2016, Nabil Azzam (Ph.D. 1990) and MESTO (Multi-Cultural Ethnic Orchestra) were invited back to Muscat, Oman, to perform in the Royal Opera House. For this occasion, they were joined by the 2013 Arab Idol winner and Palestinian superstar singer Muhammad Assaf in concert. The exciting program highlighted treasured musical pieces of the Middle East, original compositions by Dr. Nabil Azzam, and popular repertoire sung by Muhammad Assaf. MESTO has been extremely successful in bringing this music to Los Angeles and, in their international tours to the Middle East, is developing an important cultural bridge. Please visit: [https://www.rohmuscat.org.om/en/performance/performance-detail?i=254](https://www.rohmuscat.org.om/en/performance/performance-detail?i=254)

Owen Clapp (B.A. 2013) released a four song EP from his songwriting project “East of Eden” in mid October. Two tracks are currently available on Bandcamp at: fromeastofeden.bandcamp.com


Lindsey Kunisaki. The Thelonious Monk Institute’s new program manager, graduated from UCLA with a bachelor of arts in interdisciplinary arts pedagogy in 2015 and received a masters in education from the Harvard University Graduate School of Education. She will be involved in all aspects of the Thelonious Monk Institute of Jazz Performance at the UCLA Herb Alpert School of Music.

Michael Iyanaga (Ph.D. 2013) has taken a position as assistant professor of music and culture at the Federal University of the Recôncavo of Bahia Brazil. In addition to teaching and researching as a faculty member of the Center for Culture, Languages, and Applied Technologies, he has been working collaboratively with colleagues, students, and local residents to develop activities and pedagogical projects in the surrounding communities.

Effective May 2016, Scott D. Lipscomb (Ph.D. 1995) stepped into the roles of associate dean for academic affairs and director of graduate studies at the University of Cincinnati’s College-Conservatory of Music (CCM), where is also a tenured Professor of Electronic Media. He continues to publish and to present his research focused on the role of music in multimedia. This fall, he presented an online tool he is developing for navigating through digital media files by interactively creating “bubble charts” (i.e., listening guides) at the joint conference of the Association for Technology in Music Instruction and the College Music Society. He is also presenting brain imaging research differentiating neurological activity when observing motion pictures in three conditions: music-only, visual-only, and music and visual combined.

Alumni News continues on next page.
Alumni News, continued

Ziyad Marcus (B.A. 2015) has performed extensively over the last year-and-a-half since graduating. Highlights include travelling to Buenos Aires, Argentina, in summer 2015 to collaborate with Cheikh Gueye y La Semilla. His senior thesis, “The Durub of Safinat al-Mulk,” written under the guidance of Dr. A.J. Racy, led to a number of notable opportunities, namely a presentation at Fresno State University. Ziyad now looks forward to a lecture-demonstration at San Francisco State University in accordance with their first annual Arab Cultural Festival. In winter of 2016, he returned to begin a two-quarter residency at the University of California, Santa Barbara, acting as lead percussionist of the UCSB Middle East Ensemble and UCSB Sitar Ensemble. While maintaining connections to a number of performance groups in Los Angeles, Ziyad founded “The Sfinks,” a trio of professional musicians and composers based in Santa Barbara, CA. The band’s inaugural concert took place at Music Academy of the West. Visit the band’s page for upcoming events: https://www.facebook.com/thesfinks/?fref=ts

Loren Nerell (M.A. 1998) performed a set of ambient/gamelan music June 22 at California State University, Long Beach. He also participated in a panel about music and technology, also at California State University, Long Beach on October 14 as part of the Southern California LoopFest. To view the performance, please visit: https://www.youtube.com/watch?v=I37auFrlFNA

Miguel Pasillas (B.A. 2011, M.Ed Education 2015) and former musical director of Mariachi de Uclatlán, is currently in his second year of teaching as a secondary music teacher. Miguel is working on building the music program and currently teaches band, choir, guitar, and recently added a beginning mariachi class. The school, located near his hometown of Visalia in California’s Central Valley, caters to a largely Mexican population, a perfect place to continue to spread the rich and vibrant music of mariachi. With the addition of a beginning mariachi class, he hopes the mariachi program will continue to grow over the next few years. This past summer Miguel hosted a week-long “mariachi camp” with great success. Students ranging from 11 to 18 years of age participated in the camp, which culminated with a 45-minute recital. Miguel hopes to expand the “mariachi camp” into a year-round program catering to students of all ages from the surrounding communities.

In June 2016, Megan Rancier, (Ph.D. 2009), Instructor of Ethnomusicology, Bowling Green State University, received the American Musical Instrument Society’s Frances Densmore Prize for her 2014 article “The Musical Instrument as National Archive: A Case Study of the Kazakh Qyl-qobyz,” which was included in the journal Ethnomusicology 58(3).

On April 5, 2016, Daniel Sheehy (Ph.D. 1979) was awarded a John Simon Guggenheim Fellowship to continue his research on the Mexican son jarocho, the subject of his UCLA doctoral dissertation in 1979. Appointed on the basis of prior achievement and exceptional promise, the successful candidates, a diverse group of 178 scholars, artists, and scientists, were chosen from nearly 3,000 applicants in the Foundation’s ninety-second competition. Since its establishment in 1925, the John Simon Guggenheim Foundation has granted more than $334 million in Fellowships to over 18,000 individuals, including Nobel laureates, Fields Medalists, Turing Award winners, poets laureate, members of the various national academies, winners of the Pulitzer Prize, and other important, internationally recognized honors.
Starting in 2007, **Will Simbol** (B.A. 2007) and friend Patrick Tanega (B.A. 1998 in Anthropology), with the help of luthier mentor Ray Varona, independently studied heirloom *rondalla* instruments and construction. These efforts were to address the fact that while economic and cultural globalization has led to a decline in Pilipino *rondalla* music in the Philippines, it has built an even larger following within the Pilipino diaspora and native-born Pilipino-Americans in the United States. In stark contrast to the instruments of the past, even custom-made instruments by the most reputable modern-day manufacturers in the Philippines often have inaccurate intonation, thin tone, playability constraints, and durability issues. While *rondalla* has become its own living tradition in the United States, the availability of quality instruments has emerged as a limiting factor in the continuity of the art form. Through a grant from the Alliance for California Traditional Arts in 2010, they continued their project, Kwerdas America, and just this summer 2016 completed what is, to their knowledge, the first ever Pilipino *octavina* built and designed in the United States. They debuted the instrument at a performance at the Ford Amphitheatre this past summer, and Simbol is now working on a free online “learners journal” which will make all their discoveries available for others continuing the tradition.

**Stephanie Sybert** (B.A. 2016) is now working at Grant Associates, a sleek event planning consulting firm for Los Angeles non-profits such as the CIA Officers Memorial Foundation, Lupus LA, Cedars-Sinai, UCLA Neurosurgery, and Los Angeles City College, to name a few.

**Pantelis N Vassilakis** (Ph.D. 2001 in Systematic Musicology) has just returned to Los Angeles with his family after thirteen years in snowy Chicago, seven of which he served as the chair of Columbia College Chicago’s Audio Arts and Acoustics department (http://colum.edu/aaa). Rekindling his consulting career, he just completed a large scale systems design and noise control project for the KAABOO 2016 festival. The key task was to reduce the sonic footprint of the festival and the associated noise complaints from the surrounding neighborhoods while preserving and even improving the artists’ and patrons’ aesthetic experience within the festival grounds. The project was a success and an initial account is available here: https://www.linkedin.com/pulse/music-some-noise-others-reducing-outdoor-festivals-sonic-vassilakis

Pantelis was the presenter for the fall 2016 installment of the Nazir Ali Jairazbhoy Colloquium series. Information about this event is listed on page 15.
Fall 2016 Events

Nazir Ali Jairazbhoy Colloquium Series

The Nazir Ali Jairazbhoy Colloquium Series presents a variety of lectures focusing on ethnomusicological research and other issues important in the field of ethnomusicology. This year, a single lecture will be given each quarter (unlike previous quarters). The lectures are open to the public, and free of charge, and will be held in Room B544, Schoenberg Music Building.

“Impact of Digital Technologies on the Creation, Perception, and Evaluation of Sound and Media Arts”
Lecture by Pantelis Vassilakis | Monday, November 21, 2016 1:00 pm - 3:00 pm

DSP and related technologies have changed the way audio and other media-art works are created, conceptualized, exhibited, reflected upon, and understood. On the surface, similar data streams are used to represent distinct means of communication such as still images, text, sound, or moving images, alone or in various combinations. What is the impact of this apparent homogenization on each art form’s distinctive nature and format? What type of knowledge and skills can help address the associated ongoing changes to the conceptualization, craft, analysis, functions, and meaning of sound and related arts and sciences? Why are broad inter-disciplinary collaborations necessary to this task? How can such potential be exploited within the customarily inert environment of academic institutions that are largely self-defined through disciplinary boundaries?

Pantelis Vassilakis holds a post-doctoral certificate in auditory science and Ph.D. and M.A. degrees in ethnomusicology (music cognition, acoustics, and aesthetics) from UCLA. He also holds a B.A. degree in music composition and technology from Kingston University, Surrey, UK, and has received extensive course credits in electrical engineering from the National Polytechnic of Athens, Greece. The department chair at Columbia College Chicago’s Audio Arts & Acoustics Department for the past seven years, he is currently the founder and lead of AcousticsLab/Sound4Vision, specializing in acoustics, sound perception, and multi-modal cognition consulting for arts and entertainment events. His research interests include cross-cultural dissonance perception, psychoacoustics, film music theory and aesthetics, signal analysis, hearing, and instructional design. For more information, please visit: http://acousticslab.org

Lectures & Performances

Jen Shyu Residency

Tuesday, October 04, 2016
Wednesday, October 05, 2016

Schoenberg Hall
445 Charles E Young Drive North,
UCLA, Los Angeles, CA 90095

Jen Shyu, 2016 Doris Duke Artist and Fulbright scholar, experimental vocalist-composer, multi-instrumentalist, dancer, and producer, has been named “one of the most creative vocalists in contemporary improvised music” (The Nation). She has worked with Steve Coleman, Anthony Braxton, and has produced six albums, her duo album with Mark Dresser making her the first female and vocalist as band leader on Pi Recordings. Her most recent album Sounds and Cries of the World on Pi was voted in the “Top 10 Best Albums of 2015” by The New York Times and The Nation, among others. A Stanford University graduate dedicated to traditional music study, she has performed her own music at venues such as Carnegie Hall, Lincoln Center, Brooklyn Academy of Music, and the Metropolitan Museum of Art.
This event was organized by Farzad Amoozegar, a dual doctoral candidate in UCLA's anthropology and ethnomusicology departments. This performance will feature Iranian classical music and dance. It will also showcase music from the North Indian and Turkish classical traditions. It is the hope of the organizer and participating performers that this event will broaden the reach of Rumi’s humble message of divine love by bringing more audiences to his passion and faith through music. For more information, please visit: https://www.ethnomusic.ucla.edu/rumi-s-mystical-journey

Amy Catlin-Jairazbhoy, adjunct professor of ethnomusicology, UCLA discussed repatriating archival footage, restudy methodologies, and collaborative applied ethnomusicology. The Baké Restudy 1984, a video-monograph set, won recognition from the Society for Visual Anthropology of the American Anthropological Association in 1991, who praised it as “a treasure hunt across India.” This presentation will feature edited archival footage and photos of puppeteer-musicians in Hallare village, Mysore District, Karnataka filmed in 1938, 1994, and 2015. She also discussed plans to repatriate the most recent materials this winter and to participate in the translation and circulation of their 200-page manuscript.

Classical, Contemporary, and Cross-Cultural Asian Music & Theater from Taiwan, featuring Lâm-hun-koh Nanguan Music and Theater Troupe from Taiwan; with the Formosa Quartet performing works by Shih-Hui Chen and Ching-Yu Hsiau.

A Concert of Lieder and Chamber Music, 20th and 21st Century Jewish art songs from Poland. UCLA students and recent graduates will perform works by émigré Polish Jewish composers - repertoire that has enriched the post-Holocaust Jewish music canon. The program also includes a piece by Israeli composer Gideon Lewensohn, inspired by the life of Polish writer and artist Bruno Schulz, who was murdered by the Gestapo in 1942.

Free admission, please reserve tickets in advance because of limited seating. Please visit the website to reserve tickets: https://www.ethnomusic.ucla.edu/kol-polin-jewish-music-from-poland. To reserve a seat, click “Register” in the lower right which will take you to a registration page.
Yokoyama Honkyoku and the Relationship between the Shakuhachi and Zen Buddhism

Tuesday, November 08, 2016
7:30 pm

Jan Popper Theater, Schoenberg Hall
445 Charles E Young Drive North,
UCLA, Los Angeles, CA 90095

A lecture demonstration featuring the shakuhachi playing of three renowned masters from the Yokoyama Katsuya honkyoku lineage, Mr. Teruo Furuya, Mr. Kazushi Matama, and Mr. Kaoru Kakizakai. These three players are also the leading instructors of the International Shakuhachi Training Center, which was founded in 1988 by Yokoyama Katsuya. The lecture will focus on the history of the shakuhachi and its relationship to Zen Buddhism. There will also be an opportunity for Q and A for the audience. Mr. Bill Shozan Schultz, a grandmaster from the Tozan Shakuhachi lineage as well as a master from the Meian Shakuhachi lineage, will act as the moderator and interpreter for the program.

Jazz Combo Concert

Monday, November 21, 2016
7:00pm

Schoenberg Hall
445 Charles E Young Drive North,
UCLA, Los Angeles, CA 90095

Presenting UCLA's award-winning jazz studies students in a featuring student combo ensembles directed by: Kenny Burrell, George Bohanon, Clayton Cameron, Charley Harrison, Charles Owens, and Michele Weir.

Big Band Jazz Concert

Tuesday, November 22, 2016
7:00pm

Schoenberg Hall
445 Charles E Young Drive North,
UCLA, Los Angeles, CA 90095

Presenting UCLA's award-winning jazz studies students including: LatinJazz Big Band, directed by Dr. Bobby Rodriguez; Ellingtonia Orchestra, directed by Kenny Burrell; and the UCLA Jazz Orchestra, directed by Charley Harrison.

Music of China Concert

Chi Li, Director

November 30, 2016
8:00 pm

Ostin Ensemble Room
Ostin Music Center
445 E. Charles E. Young Drive,
UCLA, Los Angeles, CA 90095

Featuring:
Chinese opera aria
Zheng unison
Qin unison
Folk dance
Silk-and-bamboo music
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• 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.

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