Dear faculty, students, staff, and friends,

Greetings from the Ethnomusicology Publications Office.

We are pleased to share news about the many recent activities of ethnomusicology faculty, students, and alumni. In addition, we hope you will join us for the Nazir Ali Jairazbhoy Colloquium Series and the Spring Festival of World Music and Jazz, as well as a number of other events sponsored by the Department of Ethnomusicology.

Here’s to an exciting, productive, and fulfilling spring quarter!

Alyssa Mathias
Publications Coordinator

Kathleen Hood
Publications Director
UCLA ethnomusicology faculty, students, and staff participated in the 48th Annual Meeting of the Society for Ethnomusicology, Southern California and Hawai‘i Chapter. The conference was held on February 22 and 23, 2014 at the University of California, Santa Barbara.

**UCLA Panels**

**The World Musical Instrument Collection at UCLA: Maintenance, Display, and Digitization of a “Living Instrument” Collection**

Co-Chairs: Helen Rees and Kathleen Hood

Roundtable participants: A. J. Racy, Donna Armstrong, James Edwards, and Ryan Vig

**“Post-Racial Society”: African American Music in the 21st Century**

Chair: Lara Diane Rann

UCLA Ethnomusicology students Lara Diane Rann and Deonte Harris and Musicology student Wade Dean presented a panel titled “‘Post-Racial Society’: African American Music in the 21st Century.” Panelists problematized the use of the term “post-racial” in the wake of a proliferation of “black” music today, employed as a tool of empowerment in the face of racism. Rann and Harris explored house music/dance and Black Greek “stepping” traditions, respectively, as methods used by students to generate a sense of community at universities in which African Americans are underrepresented. Dean discussed uses of hip hop music to promote hope amid feelings of despair in response to recent violent atrocities committed against black youth throughout the United States. Panelists posited that while the United States is in no way a “post-racial” society, music is a force that transcends racial barriers.
The 2013-2014 academic year continues to be an active and rewarding year for Mariachi de Uclatlán. On February 22, 2014, the ensemble collaborated on an outreach event hosted by Proyecto Jornaleros, a UCLA student group dedicated to social justice programs that serve Los Angeles day laborers.

Over spring break, the group was invited to return to perform at two special events on March 29, 2014. The first was LAPD’s César E. Chávez Breakfast Celebration in downtown Los Angeles, sponsored in part by the Latino Museum. Mariachi de Uclatlán was honored to perform for invited guests, such as César E. Chávez’s son Paul Chávez. Later in the afternoon, the women of Mariachi de Uclatlán, known as Mariachi Femenil de Uclatlán, performed at the ¡Viva el Mariachi Femenil! exhibit at the San Gabriel Mission. This exhibit features research led by Leonor X. Perez (PhD Education 1999, UCLA), a member of Mariachi UCLA during the 1990s. Mariachi Femenil de Uclatlán represented the link between UCLA, Uclatlán’s influence on the mariachi education movement, and the ensemble’s legacy for making mariachi music more accessible to women. Lauryn Salazar (PhD Ethnomusicology 2011, UCLA), Mariachi de Uclatlán’s previous student director, made a cameo appearance. For more information, see https://mariachiwomen.org.

Spring concerts for Mariachi de Uclatlán include UCLA Bruin Day (April 19), UCLA Department of Ethnomusicology Spring Festival of World Music and Jazz (May 18), and Grupo Folklórico de UCLA’s Fiesta Mexicana Royce Hall event (May 25).

If you would like to stay up to date with Mariachi de Uclatlán events, please subscribe to the Mariachi de Uclatlán ListServ: http://lists.ucla.edu/cgi-bin/mailman/listinfo/mariachi.

Members of the Music of China Ensemble (Chi Li, director), the Music of India Ensemble (Abhiman Kaushal and Rahul Neuman, co-directors), and the Near East Ensemble (A. J. Racy, director) performed at the Natural History Museum of Los Angeles County to accompany the exhibition Traveling the Silk Road: Ancient Pathway to the Modern World, which ran from December 22, 2013 through April 13, 2014.
Wolf Marshall’s interview with Kenny Burrell appeared in the March 2014 issue of *Vintage Guitar* magazine. Professor Burrell discussed his career and influences, jazz studies at UCLA, and his Gibson Super 400 guitar. Additionally, Professor Burrell received an award from the American Society of Composers, Authors and Publishers (ASCAP) to signify that he is an ASCAP Jazz Living Legend whose name is being added to the ASCAP Jazz Wall of Fame at ASCAP’s New York offices. In conjunction with the award presentation at UCLA on April 24, 2014, an ASCAP representative interviewed Professor Burrell for the ASCAP archives.

Amy Catlin-Jairazbhoy presented a paper on the music of Sidi African-Indians during the conference Trading Circuits, Mobile Cultures: Port-Cities and Littoral Societies of the Indian Ocean in Mumbai’s K. R. Cama Oriental Institute. In Mumbai, she also was awarded the Music Forum Award for the Contribution to the Cause of Indian Music by a Non-Indian Personality. Additionally, she conducted research in Shantiniketan at the Tagore Archives of Vishva-Bharati University concerning correspondence between Rabindranath Tagore and Arnold Bake. Most recently, she was invited by University of South Carolina assistant professor and UCLA alumna Birgitta Johnson (PhD Ethnomusicology 2008) to give two lectures about Sidis for the CarolIndia project.

*Music for a Goddess*, the documentary DVD by Amy Catlin-Jairazbhoy and Nazir Jairazbhoy, was screened with discussion at the India International Centre in New Delhi, facilitated by the Archives and Research Centre for Ethnomusicology (ARCE). The former Minister of Culture, Dr. Kapila Vatsyayan, spoke eloquently about her appreciation of the project. A site visit to the ARCE with the Director of Research Dr. Shubha Chaudhuri showed great progress despite severe funding cuts. Dr. Catlin-Jairazbhoy also conducted a one-day conference about *Music for a Goddess* at the Ambedkar Institute of Bangalore University.

This February, Tamir Hendelman musically directed, arranged, and performed on UK vocalist Polly Gibbons’ upcoming US debut recording on Resonance Records, featuring guitarist and former UCLA faculty member Anthony Wilson. This winter, Tamir performed on the 2014 Jazz Cruise. With the Jeff Hamilton Trio, he performed and presented clinics at Temple University and Wright University. Tamir will perform *Rhapsody In Blue* in a two-piano recital in Los Angeles this April, and then in three concerts with the Winston-Salem Symphony this May. He is currently enjoying teaching a course on jazz composition from the 1960s to the present.

Kenny Burrell, director of jazz studies, and Dr. Bobby Rodriguez were on hand to honor adjunct assistant professor Ruth Price, part of Kenny’s teaching staff since its inception (also president and artistic director of the Jazz Bakery), on Sunday, April 6, 2014, as she accepted this year’s award from the California Jazz Foundation. The annual gala was hosted by Quincy Jones and was held at the Hyatt Regency in downtown Los Angeles. For more information about this event, go to http://www.californiajazzfoundation.org/.

Roger Savage was recently a Moore Institute Fellow at the National University of Ireland, Galway. While at NUI Galway, he presented a paper titled “Story, Song and Place” at the *Ómós Áite* International Conference Lifeworlds: Space, Place and Irish Culture, sponsored by the Centre for Irish Studies. He also gave a lecture, “Music and Affect,” at the Moore Institute. His article “Fragile Identities, Capable Selves” was published in *Études Ricoeuriennes / Ricoeur Studies*. The Italian translation of his article “Crisis, Conflict, and the Struggle for Recognition,” which was originally published in *Philosophy Today*, has been published as “Crisi, conflitto e lotta per il riconoscimento” in *Archivio di Filosofia*. Professor Savage will be presenting a paper titled “Imagination, Revelation, and Truth,” at the International Conference on Paul Ricoeur, Hermeneutics, and Asia, hosted by Soochow University in Taiwan later this spring.
**Faculty News, continued**


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**Student News**

In February, graduate students **Scott Linford** and **Eric J. Schmidt** presented a talk on the relationship between West African lutes and the banjo, preceding a performance by Malian *ngoni* (plucked lute) virtuoso Bassekou Kouyaté and the True Blues project at UCLA’s Center for the Art of Performance.

On April 8, undergraduate student **Mariangela (Mari) Nobre** performed at the Catalina Jazz Club to celebrate the release of world jazz and Brazilian music band Nobresil’s album *Original*. The band is directed by the Latin Grammy Award-winning Brazilian bassist Leo Nobre and features the sensual vocals of its lead singer, Mari Nobre. Mari wrote the lyrics for all original songs on the album, including “Thank You” and its Portuguese version, “Obrigada,” an uplifting world music tune with fantastic horn arrangements.

Graduate student **Leticia Soto** was interviewed on BBC News about her work as director of the Mariachi Ollin Yoliztli School in Mexico City. View the article and video at: http://www.bbc.com/news/magazine-26686725.

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Scott Linford with a Jola *akonting* from the Gambia and Eric J. Schmidt with a Zarma *molo* from Niger.

Student News continues on next page.
Student News, continued

Third year world music undergraduate Stephanie Sybert has been awarded the UCLA 2014 Library Prize for Undergraduate Research for the best major project on music after 1900. The scholarship prize is funded by the Hugo and Christine Davise Fund for Contemporary Music in the Music Library.

Her work, “Taiko in Brazil: Japanese Cultural Diaspora and Hybridization Through Percussion,” and a reflection on her research process will be displayed in the UCLA library. Sybert will speak at an awards ceremony and reception celebrating undergraduate research on April 30 at 4 p.m. in the Powell Library East Rotunda. All are invited to attend. Please RSVP to rsvp@library.ucla.edu or call 310.206.8526.

The World Music and Movement Festival Organization (WMMFO) is a student organization made up of UCLA undergraduate and graduate students and was created in early 2013. WMMFO aims to create a platform to share cultural practices of students, faculty, and alumni and to maintain a sense of cross-cultural awareness on the UCLA campus and around the Los Angeles area. WMMFO provides a platform for all of UCLA’s students and cultural groups to come together and perform in the same setting.

The organization held its first festival in fall 2013 and included performances by We the Folk, Naomi & the Bandits, Naadaam, Funktion, Nigerian Student Association, Ram Thai Troupe, and more.

WMMFO established the Arts in the Garden concert series this spring as a bi-weekly acoustic performance event. Co-hosted by the Life Science Department’s Mildred E. Mathias Botanical Garden, this event is open to all members of the UCLA community and includes an acoustic jam session and featured performances by UCLA students.

The 2014 World Music and Movement Festival will take place on May 3 and is sponsored by the UCLA Undergraduate Students Association Council, the UCLA Cultural Affairs Commission, Westwood Music, and Volcano Tea House. For more information, please visit wmmfestival.org.

World Music & Movement Festival
May 3, 11 a.m.–5 p.m. | Bruin Plaza

Arts in the Garden
April 25, May 9, and May 23
11:30 a.m.–1:30 p.m.
Mildred E. Mathias Botanical Garden

WMMFO Director Team
Director: Ryan Vig
(Ethnomusicology BA 2015)
Programs (Music): Lindsey Kunisaki
Programs (Dance): Leanna Bremond
Publicity: Nina Kasuya
(Ethnomusicology BA 2014)
Events: Merissa Fernandez
(Ethnomusicology BA 2015)
Producer: Claire Miller
In collaboration with Liberian musicians, Michael Frishkopf (PhD 1999) produced the documentary music video project “Sanitation.” “Sanitation” is a critical, collaborative documentary music video focused on dire health issues afflicting post-war Liberia—as well as much of the developing world: water pollution, inadequate waste facilities, and resulting disease. Fusing expertise from ethnomusicology, media arts, and health sciences, the video deploys popular music, combined with interview and documentary footage, as a catalyst to draw attention and stimulate debate about global health issues by raising awareness, facilitating cooperative engagement, and changing behavior. In North America, “Sanitation” confronts viewers with an acute ethical challenge: How can we live in relative comfort while maintaining an ethical self image, without addressing basic health needs of our fellow human beings? Simultaneously, “Sanitation” asks Liberians to recognize environmental risks and to consider practical strategies for their mitigation. Produced by Liberians, with guidance from Canadian partners and global health organizations, the video empowers musical voices towards greater community engagement and improved global health. For more information, visit http://www.insight2.healthhumanities.ca/publication/index.html. The videos may be viewed on YouTube: http://bit.ly/sanitationtitles (music video) and http://bit.ly/sanitationdoc (documentary).

Laurel Isbister Irby (MA 1999) has founded a new program at the D. L. Dykes, Jr. Foundation, a non-profit organization dedicated to promoting critical thinking about religion. The program, Spirit Tree Arts for Reconciliation, will support and strengthen the potential of the arts to promote the values of 1) cultural understanding, especially around spirituality and justice; 2) ecological awareness and education; and 3) personal healing and community reconciliation. Isbister Irby has been inspired by her work at UCLA and her time as a Fulbright scholar to bring a peace-based perspective to her non-profit work. The first focus of Spirit Tree will be to gather and share gender-neutral and gender-inclusive works of sacred art, such as liturgy, hymns, iconography, and poetry. If you have resources to share or would like to participate in this program as a volunteer or donor, please contact Laurel to find out more: laurelisbister@faithandreason.org.

Eva Gardner (BA 2001) has been a touring bassist for numerous bands and artists worldwide. Most notably, she has been the touring bassist for P!nk since 2007. She finished P!nk’s The Truth About Love Tour in January of 2014, with 142 shows in North America, Europe and Australia. Currently, Eva is the touring bassist for Cher, who is on her Dressed to Kill Tour with forty-nine confirmed North American dates. For more information, visit www.EvaGardner.com.

Eva has also celebrated the recent launch of her Fender Signature Precision Bass, part of Fender’s artist series of guitars. It is currently available online and in music stores: http://www.fender.com/squier/series/artist/eva-gardner-precision-bass-rosewood-fingerboard-black.
Alumni News, continued

Vaud and the Villains with alumna Nina Kasuya as Lucky Lafontaine.

**Nina Kasuya** (BA 2014) has been performing with various musical ensembles throughout the Los Angeles area. In the past year, Nina has become Lucky Lafontaine in the nineteen-piece 1930s New Orleans orchestra and cabaret show Vaud and the Villains. The Villains spent the past summer touring across the country and, from The Music Hall in Portsmouth, New Hampshire to the Ford Amphitheatre in Los Angeles, they spread the gospel of the Villain Nation to sold-out audiences. The band recently launched a campaign to fund the recording of a new album with an anticipated release date in early 2015 (http://www.pledgemusic.com/projects/vaudandthevillains). Vaud and the Villains will continue to tour over the summer, will headline the Sacramento Music Festival this Memorial Day Weekend, and will return to the Ford Amphitheatre on September 6, 2014. For more information on Vaud and the Villains, please visit: http://www.vaudandthevillains.com.

**Tu Nguyen** (BA 2010) is the co-founder and marketing director of the Los Angeles Composers Collective (LACC), a non-profit music organization established in 2013 by Southern California composers. Its goal is to present new music by young composers and performed by young professional musicians. The Collective’s inaugural concert will take place Sunday, May 25 at 7 p.m. at Human Resources Los Angeles in Chinatown. It will feature new music by nine composers, including Tu’s String Quartet No. 1. The LACC is excited to be collaborating with the Fiato Quartet in presenting this performance.

Tu has also recently performed Verdi’s Requiem with the Los Robles Master Chorale and New West Symphony. He is looking forward to joining the Pacific Opera Project in its production of *La Calisto* in May and the Angeles Chorale in The Faith of Beethoven: A Musical Journey of Hope with Donald Neuen at Royce Hall this June.

**Pantelis N. Vassilakis** (PhD 2001) is department chairman and associate professor of audio arts and acoustics at the School of Media Arts, Columbia College Chicago. Following the recent launching of two BA programs, the department now offers degrees in acoustics (BS), audio design and production (BA), and live and installed sound (BA). For more information, visit www.colum.edu/aaa and www.acousticslab.org.


**Kevin Willoughby** (BA 2013) is continuing his shamisen studies in Tokyo, Japan. He auditioned at the Toho Gakuen School of Drama and Music in February 2014 and is now enrolled in a two-year program there.

**Iris Yellum** (BA/MA 2011) will be attending Harvard University’s South Asian Studies PhD program in fall 2014.
Alumni News, continued

Wen-hsiung Yen (MA 1971; PhD candidate) is the founder of the Chinese Culture School of Los Angeles, the president of the Chinese American Musicians Association, the president of the Chinese American Writers Association of Southern California, and the music director and conductor of the Chinese Music Orchestra of Southern California. His new compositions were performed by the Chinese Music Orchestra of Southern California in May 2013. At American Purlinton University on July 14, 2013, he received the World Outstanding Chinese Purlinton Celebrity Award from the International Professional Management Organization of the USA. In October 2013, he participated in the World Chinese Writers Conference in Kuala Lumpur, Malaysia, and his paper was selected as one of thirty outstanding papers. On April 20, 2014, he conducted the Chinese Music Orchestra, presenting two vocal works with texts by Li Bai and Lu You for the Chinese Poetry Festival of Southern California, held at the San Gabriel Hilton Hotel.

News from Ethnomusicology Review

After a successful launch of Volume 18 in November (http://ethnomusicologyreview.ucla.edu/journal/volume/18), Ethnomusicology Review welcomed the Volume 19 editorial staff into their new positions this January. Alex W. Rodriguez has stepped in as editor in chief, with Alyssa Mathias as managing editor for the journal volume and Eric Schmidt as managing editor for the Sounding Board. We also welcomed back technical editor Michael D’Errico and reviews editor Darci Sprengel, and were joined by associate editors Rose Boomsma, Ben Doleac, AJ Kluth, and Kristina Nielsen.

We are considering fourteen submissions (from five continents!) for publication in Volume 19, a select few of which will be released on our website and via print-on-demand service Lulu in November.

The Sounding Board (http://ethnomusicologyreview.ucla.edu/sounding-board) continues to publish twice per week and includes six subsections managed by the various editors. Recent contributions include a post on jobs in ethnomusicology by SEM President Beverly Diamond (http://ethnomusicologyreview.ucla.edu/content/job-talk-ethnomusicologists) and a thoughtful post on media representation in fieldwork by UCLA PhD candidate Dave Wilson (http://ethnomusicologyreview.ucla.edu/content/going-public-challenges-media-interviews-and-representation-field), written from his current project site in Skopje, Macedonia.

We are eager to publish Volume 19 in November 2014—this will mark thirty years since the founding of the journal in 1984. Stay tuned for more information about this milestone, and in the meantime, please bookmark the Sounding Board for more updates, like us on Facebook (https://www.facebook.com/ethnomusicologyreview), and follow us on Twitter (@ethnomusreview).
Spring 2014 Events

Nazir Ali Jairazbhoy Colloquium Series

The Nazir Ali Jairazbhoy Colloquium Series presents a variety of lectures focusing on research and other issues important in the field of ethnomusicology. All lectures take place on Wednesdays from 1 to 2:50 p.m. in SMB B544. Lectures are free and open to the public.

April 2  1 p.m.  Tormod W. Anundsen, Associate Professor of Musicology, University of Agder, Norway
“Reconstructing Africa: Exploring School Concerts of Ivorian Immigrant Performers in Norway”
Helene Illeris, Professor of Visual Arts and Arts Didactics, University of Agder, Norway
“The Pedagogical Potentialities of Participatory Art: A Case Study”

April 16  1 p.m.  Mu Qian, Beijing-Based Performing Arts Curator, Ethnomusicologist, and Writer
“Globalized Local Sounds—World Music in China”

April 30  1 p.m.  Ray Briggs, Associate Professor of Music and Assistant Director of Jazz Studies, California State University, Long Beach
“Breaking the Mold of Status Quo Jazz History: The Memphis Case Study”

May 14  1 p.m.  Martin Daughtry, Assistant Professor of Music and Director of Graduate Studies, New York University
“The Amplitude of Violence: Sound and Listening in Wartime Iraq”

May 28  1 p.m.  Timothy Taylor, Professor in the Departments of Ethnomusicology and Musicology, UCLA
“Singing in the Shadows of Neoliberal Capitalism”

César Castro, Juan Perez, Chuy Sandoval, and Xochi Flores lead the son jarocho zapateado workshop “Fandango: Singing the Landscape,” presented by the Center for the Art of Performance and the Center for Mexican Studies at UCLA, and co-sponsored by the Department of Ethnomusicology. Photo by Alyssa Mathias, April 10, 2014.

Spring 2014 Events continues on next page.
The Spring Festival of World Music and Jazz 2014 runs from May 16 through 18 and May 30 through June 3. The festival will feature performances by UCLA’s wide array of world music ensembles, plus UCLA jazz combos, the UCLA Jazz Orchestra, the UCLA LatinJazz Big Band, the UCLA Ellingtonia Orchestra, and the Thelonious Monk Institute of Jazz Performance Ensemble. All performances take place in Schoenberg Hall and are free and open to the public.

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<td>Thelonious Monk Institute of Jazz Performance Ensemble</td>
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<td>Charles Mingus Ensemble</td>
<td>Abhiman Kashul and Rahul Neuman, co-directors</td>
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<td>Justo Almario, director (spring)</td>
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<td>Music of México Ensemble</td>
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<td>Jesús “Chuy” Guzmán, director</td>
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<td>Steven Loza, director</td>
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<td>Music and Dance of West Africa Ensemble</td>
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<td>Tzvetanka and Ivan Varimezov, co-directors</td>
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<td>Irish Music Ensemble</td>
<td>Music of China Ensemble</td>
<td>Bluegrass and Old-Time String Band</td>
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<td>UCLA Jazz Combos, directed by George Bohanon, Kenny Burrell, Clayton Cameron, Charley Harrison, Charles Owens, and Michele Weir; with special guests, the Thelonious Monk Institute of Jazz Performance Ensemble</td>
<td>UCLA Big Bands, featuring the UCLA Jazz Orchestra, directed by Charley Harrison; the UCLA LatinJazz Big Band, directed by Dr. Bobby Rodriguez; and the UCLA Ellingtonia Orchestra, directed by Kenny Burrell</td>
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Workshops and Other Events

All events are free and open to the public. For updated information and confirmation of events, visit http://www.ethnomusic.ucla.edu or call 310.825.5947.

Thursday, April 10, 12–1 p.m. | SMB 1345

Fandango: Singing the Landscape

Son Jarocho Zapateado (Percussive Dance) Class by Xochi Flores of Cambalache
Presented by the Center for the Art of Performance and the Center for Mexican Studies at UCLA, co-sponsored by the Department of Ethnomusicology
Pictured: Xochi Flores and César Castro. Photo by Meryl Friedman.

Monday, April 14
7:30 p.m.
Jan Popper Theater

Kenny Burrell
Listening Session

This listening session celebrates the music of NEA Jazz Master and Distinguished Professor Kenny Burrell. Professor Burrell has been the director of jazz studies at UCLA since 1996. He is a true giant of jazz and also one of the most influential guitarists in history. He has performed on hundreds of classic recordings and advanced the evolution of the guitar. In the listening session, he discusses the making of masterpieces such as his own “Midnight Blue” and Jimmy Smith’s “Organ Grinder Swing.”

Wednesday, April 16, 6–8 p.m. | SMB 1344

The Irish Music Ensemble presents

History and Performance of the Irish Bagpipes

An Uilleann Pipe Lecture and Demonstration by World-Champion Uilleann Piper Joey Abarta (with selections from his debut CD Swimming Against the Falls)
Co-sponsored by the UCLA Herb Alpert School of Music, Department of Ethnomusicology and the Office of Instructional Development

Spring 2014 Events continues on next page.
Sunday, May 10 | Schoenberg Hall

Morning show: 11 a.m.–2 p.m. | Dinner: 5 p.m. | Evening show: 6–10 p.m.

Avartan Music Festival

Avartan Music Festival is a showcase of North and South Indian classical music by talented Indian American youth performers from all over the USA. This year's program features many students and alumni of the UCLA Department of Ethnomusicology, including Aditya Prakash and Gaayatri Kaundinya. For more information, please visit http://avartanfestival.weebly.com and like the Facebook page, https://www.facebook.com/avartanfestival.

Sponsored by the Mohindar Brar Sambhi Endowed Chair in Indian Music, the Indian Music Endowment Fund at UCLA, the Pulavarti and Chanduri Families, and the UCLA Herb Alpert School of Music, Department of Ethnomusicology.
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.

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Email: _____________________________________________________________   ☐ Home  ☐ Business

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