Dear Faculty, Students, Staff, and Friends,

Greetings from the Ethnomusicology Publications Office! This issue brings you updates about the recent accomplishments of department faculty, students, and alumni, and the especially celebratory news that 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. For more information on the HASOM announcement, see page 2. (Photo: Kevin Daly Architects)

We hope you attend and enjoy the engaging events, lectures, and performances sponsored by the Department throughout the quarter. Happy New Year and wishing you all much ethnomusicological fulfillment and adventure in 2016!

Georgia Broughton, Publications Coordinator
Kathleen Hood, Publications Director
Department News

UCLA Herb Alpert School of Music formally approved by UC Board of Regents

On January 21, 2016, the University of California Regents voted to formally establish the UCLA Herb Alpert School of Music. The Regents’ approval formally establishes UCLA’s twelfth professional school and clears the way to conduct a search for an inaugural dean. Campus officials named Judi Smith (Dean and vice provost emerita of the UCLA College) as interim dean of what is the first separate music school in the UC system.

The school has approximately 450 undergraduate and graduate students and offers bachelor’s, master’s, and doctoral degrees through three highly rated academic departments (music performance, musicology, and ethnomusicology) each with internationally acclaimed faculty.

All three departments in the new School of Music provide world-class training and a distinctly competitive edge in today’s interdisciplinary musical sphere. They are consistently at the top of music school rankings from numerous academic, professional, news, and media councils.

UCLA’s proposal to transfer the ethnomusicology and music departments from the School of the Arts and Architecture and the musicology department from the College’s Division of Humanities received extensive input from students, faculty and staff. It was approved by faculty leaders at both the campus and UC system levels.

“This is a significant moment for UCLA — a new academic unit that demonstrates our continued commitment to the performing and visual arts through scholarship, education and public programming,” Chancellor Gene Block said. “The faculty, students and staff who worked so hard to make this a reality deserve our thanks.”

Created in 2007 with a $30 million gift from the Herb Alpert Foundation, the school was previously administered by the School of the Arts and Architecture. Herb Alpert, the renowned musician and co-founder of A&M records, first gained fame as the trumpet player and leader of Herb Alpert & the Tijuana Brass, bringing Latin sounds into the pop music limelight in the 1960s. A celebrated musical and visual artist, he has numerous No. 1 hits and Grammy awards. Alpert’s wife, Grammy award-winning singer Lani Hall, was the original voice of Sergio Mendes’ Brasil 66 group and enjoyed a successful solo career. She now performs and records with her husband.

All faculty and programs are housed in the Evelyn and Mo Ostin Music Center (completed in 2014) and the Schoenberg Music Building (built in 1955 and 1965), which was named in honor of composer and former UCLA faculty member Arnold Schoenberg.

More information can be found via the recent UCLA Newsroom release and the School’s website will be continually updated in the coming weeks.

Department News continues on next page.
UCLA Ethnomusicology Archive Receives Grant from the National Endowment for the Humanities

By: Aaron Bittel, Archivist-Librarian for the UCLA Ethnomusicology Archive

In December 2015, the National Endowment for the Humanities (NEH) announced its most recent round of grant awards, including one to the UCLA Ethnomusicology Archive. The $3,783 grant, co-authored by archivists Maureen Russell and Aaron Bittel and submitted to NEH’s Preservation Assistance Grants for Smaller Institutions program, will fund the purchase of networked environmental monitoring equipment for all areas where the Archive’s collections are stored. This system will alert staff to conditions that would threaten the collections, like a water leak or extremes of temperature and humidity, and continually compile this environmental data to help the archivists make the case for further grant funding to improve storage conditions.

The UCLA Ethnomusicology Archive is grateful to NEH for this grant award, which is one step toward ensuring its rare and unique recordings of music cultures from around the world will continue to be available for future generations.

Grammy Nomination for UCLA Ethnomusicology Department Member

*Tradición, Arte y Pasión* by Mariachi Los Camperos de Nati Cano was nominated for a 2016 Grammy in the category Regional Mexican Music Album category. Jesús Guzmán, director of the ethnomusicology department’s Music of Mexico ensemble and the current director of Los Camperos de Nati Cano, performed, arranged, and was a producer for the album. Alumnus Daniel Sheehy (PhD 1979, MA 1974) served as a producer, photographer, and composed the album liner notes.

Additionally, several staff members of Smithsonian Folkways Recordings (the company responsible for producing the album) are UCLA affiliates: Daniel Sheehy, Curator and Director; Atesh Sonneborn (Ph.D. 1995 Music), Associate Director; Meredith Holmgren (B.A. 2005), Principal Investigator, Project Manager, Managing Editor and Education Coordinator; Anthony Seeger (Ethnomusicology emeritus faculty member), Curator and Director, Emeritus for Smithsonian Folkways Recordings. Congratulations all!

Smithsonian Folkways album page: http://www.folkways.si.edu/mariachi-los-camperos-de-nati-can/tradicion-arte-y-pasion/latin-world/music/album/smithsonian

Family of Tsun Yuen Lui Creates $20,000 Scholarship Fund

The family of UCLA emeritus lecturer and Chinese music expert Tsun Yuen Lui recently made a donation to the UCLA Foundation to benefit the UCLA Herb Alpert School of Music, Department of Ethnomusicology. The Tsun Yuen Lui Memorial Scholarship Fund will support scholarships and fellowships for ethnomusicology undergraduate and graduate students. The donation will grant $5,000.00 to one student per year for four years, starting in 2015-16. Mr. Lui’s family plans to replenish the scholarship fund in order to continue providing annual scholarships.

The recipient of the 2015-16 award is Cedric “Duke” Anderson, a fourth-year undergraduate major in ethnomusicology with a world music concentration. Anderson is a second-year transfer student out of Long Beach City College.

Mr. Tsun Yuen Lui joined the UCLA Music Department faculty in 1960 as an associate in music and became a lecturer in 1964. During his thirty years at UCLA, Mr. Lui established the current Music of China program, which has been directed by adjunct professor Chi Li since 1997. During that time, he taught a number of Chinese music courses, including both performance and Chinese music history courses, setting a firm pedagogical foundation for the study of Chinese music at UCLA. Upon the occasion of Mr. Lui’s retirement from his faculty position in 1990, the Music of China program was dedicated to him.

(Continued, next page)
Department news, continued

(UCLA in 1991, he was presented with a commemorative gold medal by the dean of the College of Fine Arts. Mr. Lui passed away in 2008.

To read fond remembrances of Tsun Yuen Lui by Professor Li, Professor Loza, and Professor Rees and to read Donna Armstrong’s complete article and interview, please visit: http://www.ethnomusic.ucla.edu/family-of-tsun-yuen-lui-creates-20-000-scholarship-fund

Left: A young Tsun Yuen Lui playing p'ip'a.

UCLA Department of Ethnomusicology Seeks Early Career Faculty Member

Faculty Opening Fall 2016 - Assistant Professor, UCLA Department of Ethnomusicology
Job Number: JPF01859

The Department of Ethnomusicology is currently seeking an early career faculty member to join the department. At this time, the department is particularly interested in recruiting at the early career level (from recent doctorates to early career assistant professors). All applicants, regardless of theoretical specialization and/or general emphases, are invited to apply, however, areas of greatest need are specialties in Africa, Asia, Latin America, and the Caribbean.

The Department seeks to cultivate a diverse workforce as a reflection of our commitment to maintain the excellence of the Department, Herb Alpert School of Music, and greater university. All applicants are expected to have a Ph.D. in ethnomusicology or a closely related field. Applicants are expected to have a robust research agenda and should be prepared to teach at the graduate and undergraduate levels.

The position is open until filled. All applications received by March 15, 2016 will be given first consideration. Applications must be submitted ONLINE (Ethnomusicology is listed under “School of Arts and Architecture”), and applicants must submit a cover letter, CV, and the names and addresses of three references at:

https://recruit.apo.ucla.edu/apply

To view this announcement online: http://www.ethnomusic.ucla.edu/faculty-opening-fall-2016-assistant-professor

The University of California is an Equal Opportunity/Affirmative Action Employer. All qualified applicants will receive consideration for employment without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, disability, age, or protected western status. For the complete University of California nondiscrimination and affirmative action policy see http://policy.ucop.edu/doc/4000376/NondiscrimAffirmAct
World Music Center at UCLA News

“Sounds of Schoenberg”

In October 2015, The Daily Bruin Arts & Entertainment section began a weekly series exploring the UCLA World Musical Instrument Collection and the performers who contribute to the musical landscape of the UCLA Herb Alpert School of Music and the UCLA campus at large. Numerous faculty, staff, and students from the Department of Ethnomusicology have been featured in this series.

The most recent addition to the roster of interviewees is doctoral candidate Ryan Koons. The article is a charming portrait of his rather exceptional music experience, covering his upbringing in Maryland as the son of folk musicians and instrument makers to his initial discovery of and continuing love for the nyckelharpa, a Swedish instrument with sixteen strings and approximately thirty-seven individual wooden keys.

While completing his dissertation, Ryan continues to play on a wide variety of instruments and perform with his parents in the Koons’ family folk group, Wherligig.

Hidden Legacy: Japanese Traditional Performing Arts in the WWII Internment Camps

On January 22, the UCLA Terasaki Center of Japanese Studies and the World Music Center at UCLA co-presented a special screening of the film Hidden Legacy: Japanese Traditional Performing Arts in the WWII Internment Camps, in Schoenberg Hall’s Jan Popper Theater. The Tadashi Yanai Initiative and the UCLA Department of Asian American Studies were also co-sponsors for this event.

With its rich mix of compelling interviews, historical photographs, musical performances, and rare archival film footage, this 2014 documentary offers extraordinary insight into the persistence of traditional Japanese cultural practice among Japanese Americans interned during World War II. Despite intense pressure to reject all aspects of their ethnic heritage, often harsh consequences for Issei (first generation) arts masters, many internees chose to maintain or even discover Japanese forms of music, theater, dance, and other performing arts. (Continued, next page)
World Music Center news, continued

*(Hidden Legacy, cont.)*

Filmmaker and creative director Shirley Kazuyo Muramoto-Wong was in attendance for the event. A koto performer for over fifty years, her interest in the subject grew from her mother’s koto lessons at Topaz and Tule Lake camps. Also in attendance was special guest Takayo Tsubouchi Fischer, who talked about her experiences as an internee at Jerome and Rohwer camps in Arkansas, where she studied kabuki, classical Japanese dance, and shamisen.

World Music Center at UCLA collaborates with the LA Law Library for Interdisciplinary Drumming Exhibit

The World Music Center at UCLA and the LA Law Library are joining forces for an exhibit titled “Research Documents Cultural Oppression In Historic African Drumming Laws.” The exhibit, which features instruments from the UCLA World Instrument Collection and will run until the end of February, features a 360-degree display of African drumming laws and exemplars of the drums and other percussion instruments. In particular, the display showcases groundbreaking research into the English colonial drumming laws throughout Africa that were designed to prevent the local populations from assembling, communicating, performing, and practicing rituals.

Lead researcher Neel Agrawal (Global Law librarian at the LA Law Library) is the first worldwide to collect and index statutes from Africa strictly regulating drumming, primarily during the colonial period. The display features the laws from the LA Law Library’s renowned Global Law collection, as well as ethnographic research, African percussion instruments, and photographs from the World Music Center at UCLA.

The research on display illuminates the historical legacy of these conflicting legal systems, illustrated by the relationship between colonial and customary African drumming laws, and serves as one example of how statutory law was used to repress native customs and override local customary laws.

Over the next year, a research grant from LexisNexis and the American Association of Law Libraries will facilitate further exploration of the critical legal and cultural issues presented in this display.

The exhibit will be open until the end of February at the LA Law Library, 301 W. First Street, Los Angeles, CA 90012; 213-785-2529.
A commendable number of UCLA faculty members, students, and alumni participated in the 60th Annual Meeting of the Society for Ethnomusicology in Austin, Texas, December 3-6, 2015. Members of the UCLA Department of Musicology were also represented at the conference, testifying to the interdisciplinary scope of contemporary ethnomusicology as a field of study as well as its strength and legacy at UCLA.

Additionally, our very own Alyssa Mathias won the 2015 Historical Ethnomusicology Section Student Paper Prize for her paper “Learning the Oud in Armenian Los Angeles: Transnational Musicianship between Turkey and the United States in the Mid-Twentieth Century,” presented at the 2014 meeting of the Society for Ethnomusicology. This prize recognizes the most distinguished student paper presented at the annual SEM meeting that employs the use of historical methodologies and theoretical perspectives, focuses on a particular historical musical tradition, and/or is historiographic in approach. Congratulations, Alyssa!

Faculty

Nina Eidsheim (Musicology)
“Vocaloid Refused: Vocaloid Re-Imagined and Re-Purposed”

Jessica Schwartz (Musicology)
“Marshallese Double Di Performance, Country Music, and Collective Empowerment”

As Panel Participants:
Roundtable: “Navigating a Path toward an Academic Career: Strategies for Building Expertise and Preparing for Job Placement”
Steven Loza (Department Chair)

Roundtable:
“Looking Back: Gendered Histories, Herstories and Theirstories of Ethnomusicology - Part 1, Foundational Female Voices in Ethnomusicology”
Professor Emeritus Charlotte Heth
Professor Emeritus Lorraine Sakata
Department news, continued

Students

Logan Clark
“The Musical Formation of Mayan Identity through Transnational Community Radio”

Michael D’Errico (Musicology)
“‘Digging in the Carts’: Technologies of Play in Hip-Hop Production and Performance”

Amy Frishkey
“‘Si uno mismo viene a buscarlo, nunca le va a llegar’: Defining Belonging in Garifuna Commercial Song Creation”

Scott Linford
“Jola Audiotopia: Traditional Music and Identity at a Political Festival in Southern Senegal”

Alyssa Mathias
“Cosmopolitan Ballots and Nationalist Bodies: Choosing the New Sound of the Armenian Diaspora at the Tsovits Tsov Armenian Music Contest”

Lauren Poluha
“Articulating Identity through Worship: Evangelical Music in Belizean Garifuna Communities”

Jeff Roy
“Ethnomusicology of the Closet: The Ritual Performance of ‘Coming Out’ in the Hijra Jalsa”

Vivek Virani
“Folk Musicians on Tour: Regional Devotional Music Emerges into India’s National Culture”

Nolan Warden
“Are Indigenous Wixárika (Huichol) Music Groups ‘Traditional Mariachi?’: A Study of Value in Genre Assignations for Ideologies and Markets”

Schuyler Wheldon (Musicology)
“Subversion by Subtlety in Brazilian Popular Music”

Dave Wilson
“‘These Guys Are Good, But They’re Making a Lot of Mistakes!’: Negotiating Ethnicity and Race in a Jazz and Romani Brass Band Improvisatory Collaboration”

Recent Alumni

León F. García Corona
“Sentimental Song, Vulnerability, and the Social Construction of Later Life in Older Hispanic Immigrants in Los Angeles”

Veronica Pacheco
“Music for the Sacred Mountains: The Participatory Aspects of Ritual Music in the Nahua Religious Ceremonies”
An article by Jacqueline Cogdell DjeDje, titled “The (Mis)Representation of African American Music: The Role of the Fiddle,” has been published in the winter 2016 issue of the *Journal of the Society for American Music*. Additionally, an interview with DjeDje focusing on her recent research interests is featured in *The Abeng*, an online newsletter published by the Institute for Signifying Scriptures.

Tamir Hendelman had an autumn tour of the Pacific Northwest with the Jeff Hamilton Trio which led to a concert at El Rey Theatre in Los Angeles for KJAZZ with celebrated vocalist Roberta Gambarini. The Hamilton Trio’s recent 2015 release, *Great American Songs Through The Years*, arrived at *DownBeat* magazine’s list of top 10 jazz records with 4 1/2 stars. Upcoming tours include The Jazz Cruise, concerts in Montana and Ohio, and performances with saxophonist Scott Hamilton and vocalists Jacky Ryan and Kenny Washington at February’s Newport Beach Jazz Party. Tamir’s arrangements are featured on violinist Christian Howes’s latest Resonance release, *American Road*. His arrangements and playing are also featured on vocalist Jeff Hall’s newest release, *Life, Collected*.

Diane Klee, academic personnel analyst for the Herb Alpert School of Music, retired on January 15, 2016. Diane was with UCLA for over twenty years and spent the past two years and three months in the UCLA Herb Alpert School of Music. During the past two years, she has provided outstanding human resource service and support to our faculty, staff and students. Diane has been a solid and much appreciated presence during her time here, and she will be dearly missed by all. We thank her and congratulate her on her retirement. Wishing you all the best for your future adventures, Diane!

Ruth Price, President and Artistic Director of The Jazz Bakery, has been a jazz studies faculty member since its inception. Recently, The Jazz Bakery received an unprecedented two National Endowment for the Arts grants that will carry through 2016. The Awards will support projects such as performances and youth outreach events by three NEA Jazz Masters during 2016: pianist/composer Carla Bley, composer/arranger Bill Holman, and Cuban clarinetist/saxophonist Paquito d’Rivera. These artists will be presented under the banner of The Jazz Bakery Movable Feast. For more information about these awards and upcoming events at The Jazz Bakery, please visit the following link: http://jazzbakery.org/bakery-awarded-two-nea-grants-2015, http://jazzbakery.org/events

Professor A. J. Racy was invited to open the third season of “Resonance,” a concert-and-interview presentation series hosted by the San Francisco Exploratorium Museum, Pier 15, in its Kanbar Forum. Held on December 10, 2015, Racy’s presentation featured performances on a variety of Near Eastern urban instruments, especially the nay (reed flute), the buzuq (long-necked plucked lute), the ‘ud (short-necked lute), and several folk instruments that are not often heard in the West, including the Bedouin rababah (single-string upright fiddle), the minjayrah (shepherd flute), and the mijwiz (double-pipe reed instrument). The concert and the live interview are available on the Museum’s website: http://www.exploratorium.edu/rv/index.php?project=114&program=1722&type=clip; http://www.exploratorium.edu/rv/index.php?project=114&program=1723&type=clip and on YouTube: https://youtu.be/LevaaKS8JNc; https://youtu.be/JZWUEoSc6eM

Helen Rees spent most of December as a visiting professor at the Shanghai Conservatory of Music, at the invitation of Professor Xiao Mei. While abroad, she guest-lectured for a graduate course in fieldwork and ethnography and organized a session on writing English-language abstracts for international conferences. She also presented as an invited lecturer on the transnational circulation of Chinese music overseas for the Music School of Central China Normal University in Wuhan and participated in the international conference in memory of New Zealand composer Jack Body held at Zhejiang Conservatory of Music in Hangzhou.

Faculty News continues on next page.

Timothy D. Taylor’s book *Music and Capitalism: A History of the Present* was recently published by the University of Chicago Press as the inaugural book in its new series, “Big Issues in Music,” edited by Philip Bohlman and Ronald Radano. Taylor also recently delivered the MB Lee Distinguished Lecture in the Humanities at the University of Hong Kong, titled “Valuing Music.”

This past October, Michele Weir released her new jazz training iOS app, “ScatAbility,” available on the iTunes app store. Jazz students around the world can now master jazz improvisation skills alongside the jazz industry’s top vocalists with the first-ever vocal scat singing app. ScatAbility allows the vocalist to rehearse varying chord progressions and intricate melodic lines, while developing skills in phrasing, syllables, style, ear training, and rhythm. To view ScatAbility in the iTunes store, visit: https://itunes.apple.com/us/app/id966549564

Michele was recently interviewed on NPR’s Weekend Edition to discuss ScatAbility. To listen to the full interview, please visit: http://www.npr.org/2015/12/06/458661979/an-app-that-helps-you-scat-sing-a-la-ella-fitgerald

Other recent events include serving as keynote speaker at the International Jazz Voice Conference in Helsinki, Finland, October 2015, and being invited to teach and perform at the Buenos Aires International Jazz Festival, November 2015.
Student News

Fowler Out Loud!

Recent months have seen UCLA 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 the Fowler Museum, please visit: http://fowler.ucla.edu/calendar/upcoming-concerts-performances

Zana Messia Acoustic Quartet: Thursday, January 14, 6 pm
Zana Messia Acoustic Quartet performs genre-defying, funky, eclectic, acoustic music from its album Balkan Soul. Inspired by the current exhibition Disguise, this evening’s performance focuses on the masks we wear in order to hide ourselves from our fears and insecurities.

Nicole Haley and Friends: Thursday, January 21, 6 pm
Nicole Haley and Friends presents a fun-filled night of original compositions. These tunes cover a variety of musical styles, ranging from jazz to the groovy beats of the 1960s.

May Claire La Plante and Lupita Infante & The B-Band: Thursday, February 11, 6 pm
Enjoy a night of jazz with May Claire La Plante and Lupita Infante & The B-Band. La Plante performs jazz standards, ballads, swing tunes, and bossa nova with the accompaniment of a standard combo. Then, Lupita Infante & The B-Band present a set of Latin music filled with an eclectic selection of boleros, rancheros, and Latin jazz.

FYS and Hugo & Erik Shiboski: Thursday, February 18, 6 pm
Get ready for an evening of unforgettable performances by two exciting groups: FYS and Hugo & Erik Shiboski. The EDM (Electronic Dance Music) duo, FYS, features extra-dimensional, core-shaking vibes that are sure to get you moving. Later, brothers Hugo and Erik Shiboski infuse old standards with a wide range of dynamic and textural sonic spaces by incorporating electronic techniques such as digital looping.

Ryan Nealon Band Thursday: Thursday, February 25, 6 pm
The Ryan Nealon Band promises to bring the funk and turn up the heat. The eleven-piece band performs original tunes and covers influenced by funk, jazz, and popular music. Nealon is currently pursuing a B.A. in ethnomusicology in jazz studies.

UCLA Bluegrass String Ensemble: Thursday, March 3, 6 pm
For some of the finest pickin’ and singin’ to be found this side of the Mississippi, check out the UCLA Bluegrass String Ensemble. A crowd favorite, this student bluegrass ensemble returns to Fowler Out Loud with its nostalgic sounds of Appalachia and early America. Join the Ensemble for some toe-tapping tunes and a dance or two!

Student News continues on next page.
“Nasdrave i Blagodarya”: Travels to Bulgaria with the Varimezovi and Superdevoiche

By Nicole Andrews (Originally published: January 6, 2015.)

I have nothing but great things to say about the trip I took to Bulgaria this summer with the Balkan ensemble (Superdevoiche), led by Tzvetanka and Ivan Varimezov. I have bragged to so many people about the amazing time we all had, from our jam-packed schedule (full of sight-seeing, jamming with local musicians, cultural demonstrations, and more), to the incredible hospitality (not only of the Varimezovi, but from seemingly every local we met), to the natural beauty of the country itself.

We had two primary performance opportunities, the first being in Plovdiv and the other at the Koprivshtitsa Folk Festival, but we also independently found ourselves places to sing (for vendors, under a bridge, at the hotel restaurant, etc.). Both major performances were special in their own way. The one in Plovdiv, where Tzvetanka grew up, felt like we were performing for extended family, since she is so well known and beloved there. Those of us performing remarked later that we wondered who was really being entertained: the audience, or us, since they sang along, clapped, laughed, cried, and showered the stage with flowers (all in the middle of the concert, in between songs). One old neighbor even got up on stage to give the Varimezovi a little flask of homemade spirits!

Our performance at the Koprivshtitsa was equally unforgettable. With an endless, colorful river of vendors, music wafting through the winding cobblestone roads, and stages nestled into the green hillsides, I had many moments of thinking, “Well, I am definitely in Bulgaria!” The radiant pride these Bulgarians have for their music and culture is admirable, and it was a real honor to be welcomed with open arms. (Continued, next page)
Student News, continued

(Atravels to Bulgaria, cont.)
The trip was only a week, and it felt like it happened in a day, but it will no doubt stay with me for years to come. I am forever grateful to the Varimezovi for opening their hearts and their home to us, and for working so hard to make the trip as seamless as it was. I am also grateful to the UCLA Herb Alpert School of Music for providing me with a scholarship that allowed me to seize this opportunity to further my ethnomusicological education.

Avinash Malaviya is a fourth-year ethnomusicology and neuroscience double major who recently won the True Bruin Senior Distinguished Scholarship through the UCLA Alumni Association. The Award recognizes demonstration of True Bruin values of integrity, excellence, accountability, respect, and service, and is awarded annually to five UCLA undergraduates. Avinash intends to work as a physician for underserved communities and additionally work to bridge the realms of music and medicine. Specifically, he wants to focus on the application of music as therapy for treating neurodegenerative diseases. He would like to dedicate this accomplishment to Dr. Tara Browner, Dr. Rebecca Lord, Mr. Dan Marschak, Dr. Don Neuen, Dr. James Newton, Mr. James Roberson, and Dr. Mark Tramo for all of their positivity, inspiration, and genuine encouragement!

https://alumni.ucla.edu/scholarships/prospective-students/true-bruin-distinguished-senior-award/

John Widman was recently interviewed and featured in a publication issued by the UCLA International Institute, Asia Institute. The article reviews his extensive fieldwork in China’s Guangxi province for the past four summers where he has studied the Youjiang dialect of Zhuang, the language of the largest of China’s 55 officially recognized minority groups. The Asia Institute administers the FLAS (Foreign Language and Area Studies) Fellowship program for East Asia at UCLA, and it is this funding that enabled John to commit to his extensive linguistic studies in Guangxi. Since his return, he has been taking graduate-level coursework in linguistics to examine the relationship between music and language more closely, and he continues his research examining the complex relationships between both language and music as well as lyrics and melody.

To read the full article, please visit: http://international.ucla.edu/asia/article/160650

John Widman
(Photo courtesy of: John Widman)
Maestro **Nabil Azzam** (Ph.D. 1990), conductor of MESTO orchestra, received the medal of Culture, Science, and Arts in the highest degree from Palestinian President Mahmoud Abbas (Abu Mazen) in Ramallah this past November. Azzam was also honored at the Cairo Opera House at the opening ceremony of the Arab Music Festival and Conference. Mr. Hilmy Namnam (Egyptian minister of education), Dr. Inas Abd al-Dayim, and Ms. Jihan Morsi presented this award for his contributions in presenting and preserving Arab music in the world in addition to Azzam’s leadership of MESTO orchestra. In addition, Ali Sallam, the mayor of his Azzam’s hometown of Nazareth, recently hosted a celebration to honor Nabil Azzam.


**Kimasi Browne** (Ph.D. 2000), professor and director of Ethnomusicology and Music Research at Azusa Pacific University, will be a Fulbright Specialist in American Studies for two weeks at the Sorbonne University in Paris, France, March 14-25, 2016. He will give lectures and consult with the faculty and students about gospel and soul music. In addition to speaking to faculty and students, he will be speaking with the jazz choir and jazz orchestra and teaching them how they can incorporate soul and gospel music into their repertoire. He will also be a guest in the Sorbonne’s popular music courses and in the musicology department, discussing the history of jazz, blues, and spirituals. The Sorbonne music faculty has indicated special interest in African-American music and they hope that a long term relationship between the Sorbonne and Azusa Pacific University will be the result of Professor Browne’s scholarship and teaching at the Sorbonne.

**Giuseppina Colicci** (Ph.D. 1996), University of Tubingen, Germany, spoke as part of the department’s Nazir Ali Jairazbhoy Colloquium Series on January 27. Her lecture, titled “The Songs, Prayers, Salutations and Invocations of Sicily’s Tuna Fisherman,” presented her fieldwork in Bonagia, a small town in the province of Trapani in western Sicily, and examined the prayers, greetings, blessings, signals, and songs performed by Sicilian tuna fishermen during the fishing season. On the topic of this lecture, she published a book, *Azzurro di Mare*, for the Sicilian Fishing and Agriculture ministry as well as a paper on the Tonnara songs and fishing technique. She is currently working on a book on Sicilian sea songs with recordings kept at the Archivi di Etnomusicologia of the Accademia Nazionale di Santa Cecilia in Rome. Her research focus has been the music and soundscape of Sicilian fishermen communities with an approach that emphasizes the use of multimedia in presenting her results. She is currently teaching Italian language and culture at the Sprach Zentrum of the University of Tubingen, Germany emphasizing the use of songs and Italian opera to learn Italian, the same topic she covers in workshops for language teachers.
Alumni News, continued

**James Rhys Edwards** (Ph.D. 2015) received his doctorate in ethnomusicology from the University of California, Los Angeles this past June, with a dissertation on the aesthetics and politics of commercial performing arts in prewar Okinawa, Japan. He has carried out research in Japan, Indonesia, and Singapore, leading to publications in *Green Letters: Studies in Ecocriticism*, *Ethnomusicology Review*, *International Journal of Asia-Pacific Studies*, and the forthcoming edited volume *Current Directions in Ecomusicology*. UCLA and the Terasaki Center for Japanese Studies co-sponsored his talk on January 25, “Nationalism And Vitalism On The Okinawan Stage.” For more information: http://www.international.ucla.edu/japan/event/11661

**Janice Foy** (Ph.D. 1990) recently performed at the Center for Early Education in West Hollywood. Invited by CEE’s guitarist and teacher, Robin Geselowitz (a fellow Bruin), they performed alongside violinist Jenny Levin, in their Winter Sing presentation. Janice was mesmerized by the musicality of the talented pre-schoolers and first graders who were working on singing and sign language skills and whose enthusiasm contributed to the spirited performance, regarded as the “best” ever in the school’s history! Additionally, Janice has also formed a new string ensemble, Joyful Spirits, which includes pianist Louise King.

**Roderic Knight** (M.A. 1968, Ph.D. 1973), emeritus professor of ethnomusicology at the Oberlin College Conservatory of Music, contributed a chapter titled “Mande Jaliyaa” to the newly-released book *The Other Classical Musics* (edited by Michael Church, Boydell Press, 2015). In May 2015, he completed and posted on his website (www.oberlin.edu/faculty/rknight) a forty-four page document entitled “The Knight-Revision of Hornbostel-Sachs: A New Look at Musical Instrument Classification.” This is the final version of a paper first presented at the Niagara Chapter of SEM at Kent State University in May 2010. He has also written a summary of the Knight-Revision (also known as K-Rev), “A New Look at Classification and Terminology for Musical Instruments,” which will be published in the March 2016 issue of the *Galpin Society Journal*.

Since receiving her Ph.D. in 1981, **Barbara J. Kwiatkowska-Amerton** has served as a teacher, instructor, professor, and presenter in public schools, colleges and universities including Brandon University in Manitoba, Canada, and Chapman University in California. An American citizen since 1990, she taught music courses in ethnomusicology, musicology, music education, violin, clarinet, flute, saxophone, and trumpet, and presented papers at conferences such as the International Popular Music Academy, Poland. Her articles have been published in the journals in the United States as well as in Canada. Now retired, she studies world history, is involved with NASA Jet Propulsion Laboratory, and is currently writing her next novel.

Since graduating, California native **Julian Le** (B.A. 2012, Jazz Studies) has been recording and touring (keyboards/music director) with artists Aditya Prakash (B.A. 2011), Parker, George Watsky, Anderson, Paak, Judith Hill, Yuna, Usher, Jhene Aiko, and many more. In a few months, he will be embarking on a six month stadium tour in Asia with Japanese singer AI. He still works closely with fellow alumni Nick Depinna, Owen Clapp, Colin McDaniel, and Jonah Levine. He will finish a new album in April and hopes to organize a mini tour in Japan with the aforementioned artists. Recently, Julian co-produced and arranged on David Foster’s new *We Love Disney* album (“In a World of My Own” featuring Jhene Aiko). He is currently endorsed by Roland. He teaches monthly at his parents’ music school in the
San Jose area, Pacific Music Academy, which will be expanding and adding venue space in the near future. Visit: www.Lejkeys.com to view Julian's previous works and stay updated with new releases.

Scott D. Lipscomb (Ph.D. systematic musicology, 1995) was recently promoted to full professor at the University of Minnesota. After serving as interim director for the School of Music during 2014-15, Scott has returned to his roles as associate director and director of undergraduate studies for the School of Music and as professor of Music Education. He is currently working on the eighth edition of his rock history textbook, titled *Rock and Roll: Its History and Stylistic Development* (Pearson Education).

Carol Merrill-Mirsky (Ph.D. 1988) has created an enhanced version of the film, *Remembering Kojo: A Celebration of the Maroon People of Accompong, Jamaica*, which was originally released in 1987. The film is based on fieldwork conducted in Jamaica in 1985-86. For details, please visit: http://ethnomusicologyreview.ucla.edu/content/remembering-kojo-maroons-accompong-jamaica

Anne K. Rasmussen (Ph.D. 1991) was recently elected president of the Society for Ethnomusicology. A professor of music and ethnomusicology and the Bickers Professor of Middle Eastern Studies at The College of William and Mary, she is joined by fellow UCLA alumna Sonia Seeman (PhD 2002) who currently serves as SEM secretary and is an associate professor of ethnomusicology at the Butler School of Music, University of Texas at Austin. http://www.ethnomusicology.org/?Gov_BoD

Jonathan Ritter was elected chair of the Council of the Society for Ethnomusicology at the 60th annual meeting in Austin, TX, in December 2015. He is currently Chair of the Latin American Studies Program and an associate professor of ethnomusicology at the University of California Riverside.

At the 2015 Society for Ethnomusicology conference in Austin, Texas, Daniel Sheehy was accorded the Society’s Honorary Membership award for his many years of service to the field. Also, Smithsonian Folkways Recordings, which he directs, received four Grammy nominations, including two recordings he co-produced, *Tradición, Arte y Pasión: Mariachi Los Camperos de Nati Cano*, and *Come Bien! Eat Right!* by Jose-Luis Orozco. The former recording was co-produced by UCLA mariachi instructor Jesús “Chuy” Guzmán.

The Chinese Music Orchestra of Southern California, led by conductor/composer Wen-hsiung Yen (MA 1971; Ph.D. candidate), performed in a concert on October 17, 2015, commemorating the 104th National Day of the Republic of China at the Chinese Culture Center located at 9443 Telstar Avenue, El Monte, CA. The concert was attended by more than four hundred and fifty people, including Mr. Wang Bing Shen, deputy director of the Taipei Economic and Cultural Office in Los Angeles; Mr. Huang Qing-Yu, deputy director of Overseas Chinese Cultural and Education in Los Angeles; Mr. Lam Da-jian, member of the Monterey Park City Council; and other dignitaries. At the event, Mr. Wang Bing Shen recognized Professor Yen for his contribution to the musical life of the Chinese community in the United States. The Chinese Music Orchestra of Southern California, made up of traditional Chinese instruments as well as violin, performed Yen’s compositions, some of which were written in honor of the celebration.
Winter 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. These lectures are open to the public and free of charge.

All NAJ events are scheduled for Wednesdays, from 1-3pm, and will take place in Room 1344 [please note room change], Schoenberg Music Building.

January 13:  Nancy Guy, University of California, San Diego
“Garbage Truck Melodies in the Environmental and Musical Imaginations in Taiwan”

January 27:  Giuseppina Colicci, University of Tubingen, Germany
“The Songs, Prayers, Salutations and Invocations of Sicily’s Tuna Fishermen”

February 10:  Kay Kaufman Shelemay, Harvard University
“The Sensory World of the Ethiopian Musician”

February 24:  Philip V. Bohlman, University of Chicago
“Conches and Kettledrums, Cymbals, Tubors, and Trumpets Were Sounded at Once: Religion, Revival, and the Rebirth of the Nation (Israel)”

March 9:  Steven Feld, University of New Mexico
Film screening and discussion: J.A. Abbey, Ghana’s Puppeteer

Concerts & Performances

Hidden Legacy: Japanese Traditional Performing Arts in the WWII Internment Camps
January 22, 2016; 7:00 pm - 9:00 pm
Jan Popper Theater, 1200 Schoenberg Music Building, UCLA

Voices of the Olive Branch
January 23, 2016; 8:00 pm - 11:00 pm
Powell Library Rotunda Dickson Plaza, UCLA

Jewish Cabaret between Berlin and Hollywood
February 25, 2016; 8:00 pm
Schoenberg Hall, UCLA

Jazz Combo Concert
February 29, 2016; 7:00 pm - 9:00 pm
Schoenberg Hall, UCLA

Events News continues on next page.
Event News, continued

**Big Band Jazz**
March 01, 2016; 7:00 pm–9:00 pm
Schoenberg Hall, UCLA

**Tamir Hendelman’s Jazz Improvisation, Composition, and Piano Studio Recital**
March 9, 2016; 7:30pm
Room 1439, Schoenberg Hall, UCLA

**A Musical Homage to Dr. Mohinder Sambhi**
Featuring Shujaat Khan on sitar with Abhiman Kaushal and Samir Chatterjee on tabla.
Invocation by Balmiki Sharma
March 19, 2016; 8:00 pm–10 pm
Schoenberg Hall, UCLA

**SEMSCHC Annual Conference**

Friday, March 4: 1 p.m.–9 p.m.
Saturday, March 5: 8 a.m.–10 p.m.
Sunday, March 6: 8 a.m.–1 p.m.

Schoenberg Music Building – $15 for students, $25 for non-students

The UCLA Department of Ethnomusicology will host the Society for Ethnomusicology, Southern California and Hawaii Chapter Annual Conference during the first weekend in March. The conference is open to the public and features panels and lectures by prominent ethnomusicologists, two keynote addresses, and two concerts featuring UCLA student and faculty ensembles.

For more information: http://arts.ucla.edu/single/society-for-ethnomusicology-southern-california-and-hawaii-chapter-50th-anniversary-conference/
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• Bringing renowned musicians and scholars to UCLA to share their talents with students in lectures and master classes.

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