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, covers the SEMSCHC 2017 conference, and previews the annual Spring Festival of World Music and Jazz.

And at this time of year when so many of us are embarking on summer research, travels, new career directions, and insightful journeying near and far, we wish you all much ethnomusicological adventure and fulfillment in summer 2017!

Georgia Broughton and Christopher Rorke, Publications Coordinators
Kathleen Hood, Publications Director
In Memoriam

Danongan Kalanduyan (1952-2017)

We have learned of the passing of Kulintang Master Danongan Kalanduyan. In 1976, a Rockefeller grant brought Kalanduyan to the University of Washington in Seattle as an artist-in-residence in the ethnomusicology program headed by Dr. Robert Garfias. After completing an eight-year residency, he undertook formal study at the university. In 1984 he was awarded a master’s degree in ethnomusicology. Later that year he moved to California, where he became the musical director of the Kalilang Kulintang Arts of San Francisco. Kalanduyan came to UCLA and our department many times over the last few decades to teach our students, including alumni Mary Talusan, Bernard Ellorin, and Eleanor Lipat-Chesler. Danny performed with the Mindanao Kulintang Ensemble at UCLA in 1997. He also performed in the Department of Ethnomusicology in 2002. He passed on September 28, 2016, of health complications.

(Photo: Tom Pich, National Heritage Fellow Portraits)
School of Music News

UCLA receives $1.5 million from Lowell Milken Family Foundation

The UCLA Herb Alpert School of Music has received a $1.5 million gift from the Lowell Milken Family Foundation to establish the Lowell Milken Fund for American Jewish Music. The fund will enable the school to build on the work of the Milken Archive of Jewish Music, a collection of recordings, scores and historical materials that document the Jewish experience in America over the past 350 years. The Milken Archive of Jewish Music was founded in 1990 by Lowell Milken with a vision to record, preserve and disseminate the music born of and inspired by Jewish life in America. It has grown to include more than 600 recordings by 200 composers, complemented by more than 800 hours of oral history recordings, videos, photographs and scholarship. Deemed “the most comprehensive documentation, ever, of music reflecting Jewish life and culture in America” by the Chicago Tribune, the Santa Monica-based archive has earned ASCAP and Grammy awards.

Now, as an academic partner to the archive, the Herb Alpert School of Music will use the fund to advance and advocate for the field of American Jewish music by contributing to research, scholarship and programs in the field at the undergraduate, graduate and faculty levels, while presenting concerts and symposia to engage and educate the community. The fund’s inaugural program, American Culture and the Jewish Experience in Music, will be held in November. The three-day conference, which will be co-presented with the UCLA Alan D. Leve Center for Jewish Studies, will focus on the long-term continuities that American flexibility and enterprise have made available to Jewish performers, composers, cantors, collectors and thinkers. It will feature performances of new compositions, panel discussions and lectures on heritage, innovation and interactivity.

To read the entire article in UCLA Newsroom, go to http://newsroom.ucla.edu/releases/ucla-receives-1-5-million-from-lowell-milken-family-foundation-to-advance-american-jewish-music

Herb Alpert to receive UCLA Medal

National Medal of Arts recipient and nine-time Grammy winner Herb Alpert will be awarded the UCLA Medal, the campus’s highest honor, on June 16 at the UCLA Herb Alpert School of Music’s inaugural commencement ceremony.

“Herb Alpert has dedicated his life and career to the arts and to our greater good,” said UCLA Chancellor Block, who will present the award. “His transformative leadership in the arts and arts education embodies and amplifies UCLA’s highest ideals.”

The UCLA Medal was established in 1979 and is the highest honor bestowed upon an individual by UCLA. Past recipients include music luminaries Ella Fitzgerald, Henry Mancini and Quincy Jones, as well as writer Toni Morrison, President Bill Clinton, architect I.M. Pei, basketball coach John Wooden, Supreme Court Justice Harry Blackmun and UCLA alumna and astronaut Anna Lee Fisher. To read the entire article in UCLA Newsroom, go to: http://newsroom.ucla.edu/releases/herb-alpert-musician-entrepreneur-artist-and-philanthropist-to-receive-ucla-medal
UCLA Symposium: Ethnomusicology in Theory and Practice

Friday, May 19, 2017 | Choral Room, Schoenberg Music Building 1325

9:00am—Opening Remarks, Steven Loza, Chair, Department of Ethnomusicology

9:05am—Session 1: What is Music Good For? As ethnomusicologists increasingly engage with real-world problems, what might be the effect on ethnomusicological theorizing?

Chair: Daniel Neuman, UCLA
Respondent: Katherine In-Young Lee, UC Davis

Anthony Seeger, University of California, Los Angeles, emeritus
“Who Is the Study of Music Good for and Why Does the Answer Matter?”

Michael Bakan, Florida State University
“On Representation versus Re-Presentation in Ethnographic Writing: An Argument in Favor of the Latter”

Jane Sugarman, City University of New York Graduate Center
“Theorizing the Ruins of Yugoslavia: Activist and Applied Ethnomusicologies and the Liberal Voice”

10:30am—Coffee Break

11:00am—Session 2: Studying Music or Studying Sound? As ethnomusicologists expand their purview from the study of music to the study of sound, how might that help them better understand music and sound?

Chair: Jessica Schwartz, UCLA
Respondent: Nina Eidsheim, UCLA
Respondent: Shana Redmond, UCLA

Jeff Todd Titon, Brown University, emeritus
“From Music in Its Sonic Context to Music as Sound: Some Theoretical Implications”

Deborah Wong, University of California, Riverside
“Will Sound Studies Decolonize Ethnomusicology?”

Martin Daughtry, New York University
“Sound Studies Provincializes Music Studies. What Provincializes Sound Studies?”

12:30pm—Lunch
2:00pm—Session 3: How do ethnomusicologists theorize? What might ethnomusicology gain from an increased emphasis on comparative studies? What inveterate theoretical problems do ethnomusicologists face, and how might we solve them? How might we frame or reframe our theoretical insights into the nature of music, in general or in particular cases, in ways that might influence thinking in other disciplines?

Chair: Daniel Neuman, UCLA
Respondent: Roger Savage

Ruth Stone, Indiana University
“Comparative Studies in Ethnomusicology from Microanalysis to Big Data”

Harris Berger, Memorial University, Newfoundland
“Others, Dialectics, Horizons: Comparativisms, Work, and Life for Ethnomusicologists”

Maureen Mahon, New York University
“Race in Theory and in Ethnomusicology”

3:30pm—Coffee Break

4:00pm—Session 4: What are the relationships between ethnographic fieldwork and ethnomusicological theorizing? How does theory arise from ethnography? What does the ethnography-theory interface look like? How do ethnomusicologists go from ethnography to theory? In what ways does theory always suffuse ethnography?

Chair: Robert Garfias, UC Irvine
Respondent: Timothy Taylor, UCLA

Judith Becker, University of Michigan, emerita
“Ethnographic Puzzle to Theoretical Formulation: Transwomen and Burmese Spirit Ceremonies”

Thomas Turino, University of Illinois at Urbana–Champaign, emeritus
“You Never Know Where You’re Going Till You Get There: Dialectics of Experience and Theory”

Mark Slobin, Wesleyan University, emeritus
“Confessions of a Theory Skeptic”

5:30pm—Closing Remarks, Timothy Rice, UCLA

5:35pm—Dinner

“Grand Concert: Celebrating the School’s Musics” will follow the symposium.
7:30pm-9:00pm - Schoenberg Hall

To read an interview with Professor Tim Rice, go to https://www.ethnomusic.ucla.edu/celebrating-thirty-years-of-dedicated-service-interview-with-professor-tim-rice
UCLA Ethnomusicology Archive Shares Trumpeter Bandleader Don Ellis’ Music Online

Thanks to the UCLA Ethnomusicology Archive, more than 60 recordings of performances by trumpeter, composer and bandleader Don Ellis (1934-1978) were recently made available for your online listening pleasure through the California Light and Sound Collection on the Internet Archive. California Light and Sound is part of the California Audiovisual Preservation Project, which aims to preserve the state’s rich audiovisual heritage by partnering with 127 libraries, archives and museums.

Ellis, an enduring presence on L.A.’s Sunset Strip and other avenues where legendary jazz clubs drew in fans from everywhere, won a Grammy in 1972 for best instrumental arrangement for the “Theme from the French Connection.” He is probably best known for his extensive musical experimentation, said Maureen Russell, UCLA ethnomusicology archivist. Ellis’ rhythmic innovations, according to the archivist, came largely as a result of his studies in non-Western musical cultures when he was a graduate student at UCLA’s Institute of Ethnomusicology, which later became the only department of ethnomusicology in the country. The archive is now part of the UCLA Herb Alpert School of Music.

Ellis’ California concert performances, now a click away on the internet, offer listeners a front-row seat at the club scene—Bonesville in Hollywood where he began to gain a significant following in the 1960s; Donte’s on Lankershim Boulevard in North Hollywood; the iconic Baked Potato in North Hollywood, which provided live jazz seven nights a week; and the Great American Music Hall, San Francisco’s oldest and grandest nightclub.

To read the entire article in UCLA Newsroom and listen to a selection of the audio offerings, go to http://newsroom.ucla.edu/stories/ucla-archive-shares-jazz-pioneer-don-ellis-music-wotj
Summer Sessions 2017

The Department of Ethnomusicology offers innovative summer classes on music in cultures around the world, taught by specialists in the fields of jazz, popular, and world music. These classes are open to the public.

*GE-approved course (Fulfills the Visual and Performance Arts Analysis and Practice requirement)

**Session A: June 26-August 4, 2017**

**Global Pop**

ETHNMUS 25  
Instructor: Darci Sprengel

**Chicano/Latino Music in the U.S.**

ETHNMUS M116  
Instructor: David Castañeda

**Cultural History of Rap**

ETHNMUS M119  
Instructor: Ray Briggs

**Music of African Americans**  
(2-unit performance course)

ETHNMUS 91P and 161P  
Instructor: James Roberson

**Session C: August 7-September 15, 2017**

**Jazz in American Culture**

ETHNMUS 50A  
Instructor: Marc Bolin

**Music of Latin America**

ETHNMUS M108A  
Instructor: David Castañeda

Summer Session 2017 Courses:  

Summer Sessions Faculty Bios:  
[https://www.ethnomusic.ucla.edu/files/acrobatfiles/ethnomusic/Summer_sessions_2017_faculty_bios_4.pdf](https://www.ethnomusic.ucla.edu/files/acrobatfiles/ethnomusic/Summer_sessions_2017_faculty_bios_4.pdf)

Go to UCLA Summer Sessions for enrollment and fee information:  
[http://www.summer.ucla.edu/](http://www.summer.ucla.edu/)
Winter 2017 at the World Music Center
Helen Rees, Maureen Russell, and Aaron Bittel

Winter quarter 2017 saw the World Music Center hosting three major events, collaborating on an instrument exhibition for World Wood Day in Long Beach, and continuing with several long-running initiatives and long-term plans.

EVENTS
The first of the three major events took place on Thursday 16 February, when Professor Emerita Jacqueline Cogdell DjeDje introduced and hosted the California première of the film *African Maestro: The Life and Works of J. H. Kwabena Nketia*. Written and directed by Ghanaian filmmaker Anita Afonu, the 70-minute film seeks out the stories and inspirations behind some of Professor Nketia’s most popular compositions, and provides reflections on his personal life and career as one of the world’s most renowned scholars of African music, ethnomusicology and linguistics. It was a double honor for us to host this film showing, since Professor Nketia taught at UCLA in 1963 and between 1968 and 1983, while Professor DjeDje, on our faculty from 1979 to 2013, was both Professor Nketia’s student and his colleague. We are especially grateful to Ms. Afonu for kindly donating a DVD of the film to the Ethnomusicology Archive.

The second event ran over the weekend of 11-12 March in Popper Theater. This was a two-day celebration of the Thai wai khruu (honoring teachers) ritual (in full, wai khun khruea bucha khrueang). Organized by lecturer Dr. Supeena Insee Adler, who restored our Thai instrument collection over 2015-2016 and now teaches the Music of Thailand ensemble, this weekend offered a diverse set of programming that attracted altogether approximately 400 participants. As far as anyone is aware, this was the largest gathering of Thai music performers and aficionados ever held in North America.

After opening remarks, the Saturday morning session got off to a spectacular start with a superb performance of Thai classical music by the Bangkok-based ensemble Korphai; this was followed by three talks on the wai khruea ritual and Thai music overseas by Professor Deborah Wong (UC Riverside), Professor Anant Narkkong (Silpakorn University, Luang Pradit Phairoh Foundation, and Korphai, Bangkok), and Dr. Adler. All were judiciously aimed at a general audience, and set us up well for the actual ritual to follow the next day. A demonstration of Thai kickboxing with live music, undertaken by Mr. Paul McCarthy, martial arts coordinator at UCLA, rounded out the morning’s offerings. Lunch was generously provided by the Royal Thai Consulate-General of Los Angeles, and the afternoon featured short performances by eleven US-based amateur Thai music ensembles. Most were from California, but two had come from much further afield: the Thai Cultural and Fine Arts Institute of Chicago ensemble, and the Kent State University Thai ensemble. UCLA’s fledgling Thai ensemble made its own public debut, six months after its official re-establishment in September 2016. Simultaneously, the Ethnomusicology Archive opened an exhibit of its Thai music-related holdings in the Music Library, which kindly donated space for the purpose. On the evening of Saturday 11 March, Korphai members set up an elaborate altar on the Popper Theater stage in readiness for the three-hour wai khruea ritual, which was conducted the following morning. Korphai performed the ritual music, with Korphai
member Mr. Asdvath Sagarik (great-grandson of renowned early 20th-century court musician Luang Pradit Phairoh) acting as ritual officiant. Dozens of participants came up on stage at the end of the ritual for group blessings, and several (including three from UCLA) underwent the brief initiation to obtain permission to start learning the first piece of the ritual repertoire. Still photography of the two-day event was undertaken by Aaron Bittel, and complete video documentation was organized by Mr. Luis Henao, to whom we express heartfelt thanks.

Korphai’s visit allowed us to organize several other events just before and after the weekend. On the evening of Thursday 9 March, UCLA’s Center for Southeast Asian Studies hosted a screening in Bunche Hall of the famous 2004 Thai film Homrong (Overture), which is a lightly fictionalized biography of Luang Pradit Phairoh. The film was introduced by Professor Narkkong and Dr. Adler, and was preceded by an electrifying performance by Korphai. The following day, Korphai members coached UCLA Thai ensemble members in preparation for the Saturday afternoon concert—a rare privilege for the UCLA group. And on Monday 13 and Tuesday 14 March, Korphai recorded a two-CD set of repertoire in UCLA’s new recording studio. This will be released in the next few months with detailed liner notes to assist non-specialists in understanding, appreciating, and teaching about Thai classical music.

The wai khruu ritual and associated events celebrated the remarkable recent renaissance of UCLA’s Thai musical instrument collection and our Thai ensemble. Dr. Adler organized the event in conjunction with the Luang Pradit Phairoh Foundation in Bangkok, whose predecessors had kindly arranged UCLA’s Thai instrument purchases in the 1960s. The Foundation’s director, Ms. Malinee Sakarik, and many of its members generously supported our instrument restoration project, and we were delighted that Ms. Sakarik was able to be present at this event and to offer opening remarks on behalf of the Foundation. Other honored guests included Consul-General Tanee Sangrat and members of his staff from the Royal Thai Consulate-General in Los Angeles, Consul-General Aung Kyaw Zan of the Consulate-General of the Republic of the Union of Myanmar in Los Angeles, Mr. Thapana Sirivadhanabhakdi of the Thai Beverage Corporation, and Dr. Apinan Poshyananda, Permanent Secretary for the Ministry of Culture, Thailand. The expenses for this event were considerable, running well into five figures, and we were fortunate to receive generous financial support from the Royal Thai Consulate-General, the Thailand Foundation, Thai Beverage Corporation, Icelandic Glacial, the Los Angeles office of the Tourism Authority of Thailand, the Luang Pradit Phairoh Foundation of Bangkok, the Korphai ensemble of Bangkok, and the UCLA Department of Ethnomusicology. Also crucial to this event were the organizing skills of Events Coordinator Dr. Kathleen Hood, and the bilingual MC virtuosity of Professor Christopher Adler of the University of San Diego, who kept the weekend program on track for one and a half grueling days.

The third major event we hosted, the 20th International Conference of the European Foundation for Chinese Music Research (CHIME), ran from Wednesday 29 March to Sunday 2 April. Financially supported by the UCLA Confucius Institute, the Fudan-UC Center, the European Foundation for Chinese Music Research, the UCLA Center for Chinese Studies, the UCLA Asia Pacific Center, the UCLA Program on Central Asia, and the UCLA Department of Ethnomusicology, this conference attracted fifty-two participants from twelve countries/regions (the US, mainland China, Taiwan, Hong Kong, Macau, Japan, Australia, Canada, the UK, France, the Netherlands, and Portugal). The two main themes were “festivals” (broadly defined) and the music of western China and its neighbors. Thirty-two 20-minute papers were presented, along with three films.

Frank Kouwenhoven discusses his poster at the CHIME poster session, March 30, 2017. (Photo: Helen Rees)
two posters, and one roundtable. Three UCLA graduate students were among the paper-presenters: Edwin Porras (“Crouching Lion, Hidden Rooster: Chinese Musical Expressions in Cuban Festivities”); Larry Robinson (“Permutations of Culture: Heritage Tourism, Musical Performance, and the Li River Fishing Lantern Festival in Yangshuo”); and John Widman (“Music, Language, and Meaning in the Strophic Singing of the Zhuang Minority in Guangxi”). Kim Tran celebrated her newly minted Ph.D. by giving her paper “Remembering and Forgetting: The Smithsonian Folkways Collection of Vietnamese Music.” And faculty member Helen Rees organized and participated in the roundtable “Chinese Music Recordings by European Record Companies.” Keynote presenters were Professor Bell Yung, Professor Emeritus of the University of Pittsburgh, who spoke on his new research on the biography of his own Ming-dynasty qin (7-string zither) (“Pines in Ten Thousand Valleys: A Life”); and Dr. Ito Satoru, a Research Fellow of the Japan Society for the Promotion of Science, who introduced and showed two of his recent films on the ritual soundscape of the Tai people of Dehong, western Yunnan province (on the China-Burma border).

To emphasize the theme of western China and its neighbors, we organized four workshops: “Connections among Chinese, Thai and Lao Instruments” (Professor Chi Li, Professor Christopher Adler, Dr. Supeena Adler); a hands-on workshop on Thai classical music (the Adlers); a hands-on workshop on Chinese instruments (Professor Li); and a workshop on Uzbek classical music (Professor Tanya Merchant, UC Santa Cruz). The conference concert was held in Popper Theater on the evening of Saturday 1 April. The first half focused on music of, and musical connections between, China and upland Southeast Asia; the second half focused on music of, and musical connections among, northwest China, Central Asia, and the Near East. We enjoyed excellent performances by the workshop presenters and other conference participants, and were extremely privileged that Professors A. J. Racy and Münnir Beken kindly gave up their evening—not to mention time earlier on for rehearsals—to provide unforgettable performances of Near Eastern and fusion genres. The participation of students from UCLA’s Music of China ensemble, directed by Professor Chi Li, was especially significant, as the group is coming up shortly on its 60th birthday—an indication of the deep roots Chinese music has put down at UCLA.
Other highlights included an exhibition in the Gamelan Room of UCLA’s collection of 1960s-era Chinese musical instruments, along with the Javanese and Balinese gamelans and the southern Philippine kulintang; and an excursion on Sunday 2 April to the Chinese American Museum in downtown Los Angeles. The conference was, inevitably, a complex logistical challenge, with special thanks going to Dr. Susan Pertel Jain and Ms. Xiaojie Ma of the UCLA Confucius Institute; Ms. Debbie Ruan and Mr. Luis Henao of the Herb Alpert School of Music; and, in particular, Events Coordinator Dr. Kathleen Hood and her CHIME assistant Dr. Logan Clark, who went above and beyond to keep all the moving parts seamlessly coordinated.

**WORLD WOOD DAY**

In addition to our own events, we worked with the World Wood Day Foundation to provide musical instruments from the World Musical Instrument Collection to exhibit at the Long Beach Convention Center over 20-27 March. World Wood Day is an annual celebration of wood that takes place every March, bringing together wood specialists of various types, along with scholars, artists and musicians. This was the fifth World Wood Day event, and the first to be held in the U.S. (http://www.worldwoodday.org/). Recent graduate Dr. Logan Clark organized, oversaw, and acted as docent for 37 instruments from many different countries that we loaned for this convention. Professor Tara Browner and graduate student Mr. Tyler Yamin, both instrument makers and restorers themselves, spoke at the event.

**ORAL HISTORIES OF UCLA ETHNOMUSICOLOGY**

In November 2015, Garry Margolis, one of UCLA Ethnomusicology’s early audio engineers, visited the Ethnomusicology Archive. Margolis was a fount of stories about UCLA Ethnomusicology’s early days (did you know there was an original composition called “Charlie Seeger’s Chair”?). Margolis’ visit and his wealth of anecdotes inspired the archivists to pitch the creation of a new Ethnomusicology 292 course, “Oral Histories of UCLA Ethnomusicology.” Moreover, 2020 marks the 60th anniversary of the Institute, now Department, of Ethnomusicology at UCLA, so interviewing the early faculty and graduates seemed a great way to celebrate and remember UCLA Ethnomusicology’s rich history and to offer an amazing start to the anniversary festivities. The oral histories recorded would have a home in the Archive, where they could be used by future scholars, and the class would give the enrolled graduate students a taste of fieldwork.

The class began in fall 2016 and was taught throughout the academic year, with Helen Rees, Maureen Russell, and Aaron Bittel each teaching a class a quarter. For this academic year, four graduate students have taken on different projects:

- **Georgia Broughton** interviewed Professor Robert Garfias. (In 1958, Elizabeth May and Robert Garfias became the first two students to receive degrees in music with a specialization in ethnomusicology. Elizabeth May received her Ph.D., while Robert Garfias received his M.A.)
- **Robin Margolis** (UCLA IS graduate student) interviewed Mr. Garry Margolis (Margolis was UCLA Ethnomusicology’s and then Schoenberg Hall’s audio engineer in the early 1960s.)
- **Tyler Yamin** interviewed Mr. Djoko Walujo (“Pak Djoko”) (director of UCLA’s Music of Java ensemble over 1993-95 and 2004-05).

On April 19 in Room B544, Schoenberg Music Building, the students will be presenting about their oral histories, so please join us. And we hope to encourage more graduate students to take the class next year, because we have a long list of potential interviewees.
THE ETHNOMUSICOLOGY ARCHIVE: LOOKING BACK AND LOOKING FORWARD

This seems a particularly good time to take stock of some of the Archive’s recent achievements, and to look forward towards some major improvements in our facilities and ability to serve the campus and our many patrons from other parts of California and the world.

As part of the World Music Center since its founding in October 2015, the Archive has been especially active in outreach and publicity: hosting events at least monthly during the academic year, putting on exhibits at some of the larger events like SEMSCHC and the recent wai khruu ceremony as well as off-campus events such as the LA as Subject Archives Bazaar at USC, and getting articles in UCLA Today and UC News. We’ve also started hosting Graduate Student Researchers (GSRs) again, for the first time in many years. First and foremost this is a great educational opportunity for some of our graduate students to sharpen their research skills, discover some primary sources in their areas of interest, gain some exposure to the history and theory of archives and a major area within applied ethnomusicology, and to develop a better understanding of field recordings and recording media, past and present. The GSR program also helps the Archive to get collections processed, such as the newly acquired additions to the Mantle Hood and Hazel Chung Hood collection.

In our effort to preserve our world-class collections, the Archive has received several grants on the campus, state, and national levels. Since October 2015, the official founding of the World Music Center, these have included a National Endowment for the Humanities Preservation Assistance Grant for Smaller Institutions, two UCLA Library Affordable Course Materials Initiative awards in response to faculty applications submitted by Helen Rees (http://www.library.ucla.edu/about/collections/collection-development-initiatives/affordable-course-materials-initiative), and six California Audiovisual Preservation Project awards. One result has been the preservation of over 400 audio, video, and film items, including many of our most fragile and endangered formats. The CAVPP items are now available for streaming at https://archive.org/details/uclaethnomusicologyarchive. Another way we will make the Archive’s amazing cultural treasures available is through publication: we have just signed an agreement with publishing company Adam Matthew to create digital “editions” of some of the Archive’s most notable fieldwork collections. Part of this agreement will provide free copies of these materials to their communities of origin, fulfilling another central part of our mission.

But the biggest news is our upcoming expansion and renovation, set to start this summer. Although this means the Archive will be closed for several months in 2017 and 2018, when the work is completed we will be back with a dedicated, secure, and climate-controlled collections storage area with room to grow for the next 30 years, up-to-date preservation studios, and a beautiful new (and bigger) Archive reading room. Watch for an announcement of our grand re-opening in 2018!

FINALLY . . .

Helen Rees has stepped down as Director of the World Music Center. Her last job for the Center will be to work this summer with Ms. Jennifer Schnitker, Assistant Conservator at the Metropolitan Museum of Art, New York, on an assessment of the physical condition and environment of our World Musical Instrument Collection. Funded by a National Endowment for the Humanities Preservation Assistance Grant for Smaller Institutions (a different one from that awarded to the Archive!), this assessment will result in a report that will guide our conservation and fund-raising efforts for the future.

The new Director of the World Music Center is Professor Münir Beken. We thank him for agreeing to take on a responsibility that is at once rewarding and onerous, and look forward very much to working with him.
SEMCHS Conference 2017

UCLA ethnomusicology faculty, students, and staff participated in the 58th Annual Meeting of the Society for Ethnomusicology, Southern California and Hawai‘i Chapter. The conference was held on February 18 and February 19, at the California State University, Fullerton. The conference, open to the public and attended by over 100 scholars from many disciplines, featured Russell C. Rodriguez, the current program manager with the Alliance for California Traditional Arts, as a keynote speaker. For more information, please visit: [http://www.semschc.org/conference.html](http://www.semschc.org/conference.html)

### UCLA Student Papers

**Marc T. Bolin:** “Angeleno Brass Bands and New Orleans Identity: Representations of New Orleans in Los Angeles”

**Rose Boomsma:** “A Tribe Called Red: Indigenous Performativity as Decolonization”

**Andrew J. Kluth:** “In, But Not of the (Commercial) World? A Consideration of Los Angeles’ ‘Dog Star Orchestra’ Experimental Music Festival”

**Alyssa Mathias:** “Cosmopolitans in the Midst of Conflict: Three Versions of a Folk Song from Syria, Turkey, and Armenia”

**Eric J. Schmidt:** “Reckoning with Value in the Global Circulation of Sahel-Saharan Music”

**Otto Stubaritz:** “Women and Class in Rhoma Irama’s Dangdut Films, 1977-1980”

**Tyler Yamin:** “How Musical is Cat?: A Semiotic Approach to ‘Species-Specific Music’”

### UCLA Alumni Leadership

**Jessie Vallejo**
(California Polytechnic University of Pomona)
Program Committee Member
Panel Chair: Whose Music? (Room 253)

**Ty-Juana Taylor**
“The Space in-between: Emerging Identities in Ivoirian Maquis”

**Charles Sharp**
(California State University, Fullerton)
Local Arrangements Committee Chair
Faculty and Staff News

UCLA Department of Ethnomusicology Faculty Members Recognized and Featured at the California Jazz Foundation Gala at the Downtown Hotel

On April 8, 2017, legendary guitarist and educator Kenny Burrell was awarded the Nica Award for his devotion to music and the support of jazz students. The first annual Nica award (named after Baroness Pannonica de Koenigswarter) was awarded to faculty member and jazz vocalist Ruth Price in 2014. Also being honored posthumously was the great orchestrator, educator, and band leader, Gerald Wilson, who received the “Heritage Award.” Finally, during the musical show at the gala, Tamir Hendelman gave a solo performance on piano in honor of Burrell, and the Los Angeles Jazz Orchestra Unlimited performed under the direction of Dr. Bobby Rodriguez and Charlie Harrison.

Faculty Updates

Supeena Insee Adler, with a generous sponsorship from Thailand and the Thai community in the U.S., organized a series of Thai music events that took place at temples and universities in Los Angeles, Riverside, and San Diego. The events featured an ensemble of ten musicians from the Luang Pradit Phairoh Foundation in Thailand. They performed the overture from the film Homrong before film screenings at two Thai temples, UCR, and UCLA. The events culminated on March 11-12 with a Waikhruu ritual in the Jan Popper Theatre at UCLA. The ritual and performance celebrated the restoration of UCLA’s Thai instrument collection and involved about four hundred participants, including UCLA students, faculty, staff, and archivists, as well as Thai musicians from across the U.S. Sponsors included the Korphai Ensemble, Thai Beverage Corporation, Tourism Authority of Thailand, Royal Thai Consulate General Los Angeles, Icelandic, Thailand Foundation, and members of the Thai community.

David Bragger and the UCLA Old-Time Ensemble were acknowledged in the new book So You Want to Sing Folk Music, published by Rowman & Littlefield. Bragger recently completed post-production for the upcoming DVD & CD release of The Stuart Brothers, about the traditional fiddle and banjo icons from North Carolina. This will be the eighth release from David’s critically-acclaimed traditional music label Tiki Parlour Recordings. David also co-produced the Los Angeles Old-Time Social on May 18-20. The LA Social features musicians from around the country for performances, instrumental workshops, and traditional dancing. At the end of winter quarter, David hosted a master class with the flatfoot dancer Rebecca Stout, and the Kansas/Texas duo Tricia Spencer and Howard Rains. The duo performed and taught the Old-Time Ensemble unpublished fiddle tunes and songs from their extensive repertoire of early Texas fiddle music.
Amy Catlin-Jairazbhoy delivered a presentation on April 8 at “Scholars at the Intersection of South Asian and African Studies” at Howard University, Washington D.C. Her presentation was titled “Sidis at the Crossroads: Faqirs or Cosmopolitans? On Joining the United Nations’ International Decade of People of African Descent.”

At right: Udupi, Karnataka, February 13, 2017. (Photo: Amy-Catlin Jairazbhoy)

This February, Tamir Hendelman performed with legendary lyricist Alan Bergman, saxophonist Scott Hamilton, and vocalist Ann-Hampton Callaway. He then toured Colorado, Utah, and Idaho, performing solo concerts and giving workshops featuring the music of Dizzy Gillespie, Thelonius Monk, and Cole Porter. He performed at Brigham Young University's Jazz Festival. March trio and solo concerts in California and Missouri led to an April tour of Washington State and Portland. May featured an East coast tour including performances in Philadelphia and New York City.

Above: Tamir Hendelman in performance. (Photo: Ben Gibbs)

The album White Sun II, featuring tabla master Abhiman Kaushal, won the Grammy award for “Best New Age Album” at the 59th Annual Grammy Awards on February 12.

Timothy D. Taylor published a collection of recent essays entitled Music in the World: Selected Essays (University of Chicago Press; see www.musicintheworld.org), which brings together some of his recent writings about music, globalization, and capitalism. It contains several new essays, including one on the use of the culture concept in music studies, and another on the utility of anthropological theories of value in the study of music. Last fall, he gave a keynote address on radio at a British Forum for Ethnomusicology conference at the Museum of Communication in Scotland, and gave lectures at the University of Edinburgh, the University of Oxford, and King’s College, London.
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://www.fowler.ucla.edu/events/

SAHARA GRIM: April 5, 6:00 — 7:00 PM
Sahara Grim will be performing original compositions that include influences of jazz, funk, and rock. As an ethnomusicology jazz student at UCLA, Grim incorporates different approaches to music that are used around the world and the different musical possibilities they facilitate. Her latest works comprise a series of experiences that emphasize human rights, art, imagination, and spirituality.

UCLA CHARLES MINGUS ENSEMBLE: April 12, 6:00 — 7:00 PM
Led by internationally renowned composer, improviser, and flutist Professor James Newton, the UCLA Charles Mingus Ensemble performs the work of Mingus and other great jazz composers, along with compositions outside of the jazz canon. The performance will also feature student compositions and arrangements.

THELONIOUS MONK INSTITUTE OF JAZZ ENSEMBLE: May 24, 6:00 — 7:00 PM
Thelonious Monk Institute of Jazz is an internationally recognized ensemble whose mentors include the legendary Herbie Hancock, Herb Alpert, and Wayne Shorter. The performance will feature original compositions written by members of the ensemble, including new works inspired by collections in the Fowler Museum. The Class of 2018 Ensemble at the UCLA Herb Alpert School of Music includes Luca Alemanno, Anthony Fung, Julio Flavio Maza Galvez, Alex Hahn, Jon Hatamiya, Simon Moullier, and Glenn Tucker. The Thelonious Monk Institute of Jazz Performance is a tuition-free two-year program that accepts one ensemble of musicians for each class. All students receive full scholarships, as well as stipends to cover their monthly living expenses. The students study both individually and as a small group, receiving personal mentoring, ensemble coaching, and lectures on the jazz tradition. They are also encouraged to experiment in expanding jazz in new directions through their compositions and performances. To learn more about the Thelonious Monk Institute of Jazz, visit: monkinstitute.org

ADITYA PRAKASH ENSEMBLE: June 18, 3:00 — 4:00 PM
The Aditya Prakash Ensemble breaks down walls between the cultures of jazz and Indian classical music, to discover music that is free from genre. Through improvisation as well as compositions that uniquely blend Indian ragas and complex rhythms, with jazz’s rich harmonic structure, the group seeks to illuminate the transcendental nature of music. As an Enduring Splendor closing day concert, the Aditya Prakash Ensemble performs in the Fowler’s Amphitheatre. Bring a picnic, hat, and sunscreen to soak in their unique musical sounds.

Sara Sithi-Amnuai (4th-year Ethnomusicology Major and Music Industry Minor) received an Honorable Mention for the composition she submitted to the 2017 ASCAP Herb Alpert Young Jazz Composer Competition. To read the full post on the results, go to: https://www.ascap.com/press/2017/02-16-herb-alpert-young-jazz-composer.
**Alumni News**


**Roberto Catalano** is currently working on two projects for the Getty Center and Villa. For the Getty’s upcoming audio-video projects, he was invited to write 25 short compositions that use instruments to create “ancient sounds.” For two Saturdays in April and three in May, he will be working as Artist-in-Residence at the Getty Villa presenting and demonstrating replicas of ancient Greek instruments, and connecting some of these with similar ones still used in the music of the oral tradition of Southern Italy.

Recent Ph.D. **Dr. Logan Clark** represented the UCLA World Music Instrument Collection at World Wood Day 2017, working with ensemble leaders and the director of the collection to select thirty-seven pieces for display. This convention draws woodworkers and artists from around the world. This was the convention’s first year in the United States, held at the Long Beach Convention Center from March 20–26. The exhibition showcased some of the finest and most diverse examples of woodworking in instrument making, organized by Hornbostel-Sachs classification, rather than by geographic area, so that the viewer could see the similarities (and important differences) in instrument construction from various parts of the world. With special thanks to: Dr. Supeena Adler, Dr. Tara Browner, Jael Cosico, Kathleen Hood, Li Chi, Dr. Amir Poujavady, Dr. A. J. Racy, Dr. Helen Rees, Tzvetanka and Ivan Varimezovi, and Dr. I Nyoman Wenten.

Since graduating from UCLA, **Jeff Janeczko** (Ph.D. 2009) has served as Curator for the Milken Archive of Jewish Music, a collection of recordings, scores, and historical materials that document the Jewish experience in America. Recently, the UCLA Herb Alpert School of Music received a $1.5 million gift from the Lowell Milken Family Foundation to establish the Lowell Milken Fund for American Jewish Music. The fund will enable the school to build on the work of the Milken Archive by developing research, scholarship, and programs in the field at the undergraduate, graduate, and faculty levels, while presenting concerts and symposia to engage and educate the community. Janeczko is looking forward to working with Mark Kligman and other faculty and staff from his alma mater to help make the partnership a success.
In January 2017 **Roderic C. Knight** (M.A. 1968, Ph.D. 1973, Emeritus Prof. of Ethnomusicology, Oberlin College) built a tromba marina, a one-string bass of the Medieval and Renaissance periods in Europe, played only in harmonics. The full overtone series up to the 32nd partial may be readily demonstrated. A “trembling” bridge with an offset leg lends a “brassy” tone by rapping against the body when the string is bowed. The instrument was used in string ensembles to replicate the sound of the trumpet. At the MIDSEM convention hosted by Assoc. Prof. of Ethnomusicology Jennifer Fraser at Oberlin College, Mar 24-26, 2017, Knight mounted a display of over 50 instruments to illustrate his Knight Revision of Hornbostel-Sachs (available online at [www.oberlin.edu/faculty/rknight/Organology/KnightRev2015.pdf](http://www.oberlin.edu/faculty/rknight/Organology/KnightRev2015.pdf) and summarized in the Galpin Society Journal LXIX (April 2016), 5-22 and 154-55). Knight was a student of Klaus Wachsmann at UCLA in 1966, only five years after Wachsmann and Anthony Baines had translated the H-S system into English (GSJ, 1961). Knight hopes that his revision of Hornbostel-Sachs will contribute to the ongoing viability of the venerable system.

**Guangming Li** delivered a keynote address on “Topics in the History of Chinese Music Theory” for the “Global Histories of Music Theory” conference held at Columbia University on February 20, 2017. Hosted by the Heyman Center for the Humanities, this interdisciplinary conference brought together music scholars and historians of science. Li’s keynote introduced the history of major theories and theoretical thoughts developed in China from 7th century BC to 17th century AD, as well as topics of interest to contemporary scholars. Li also participated in an evening session on the monochord, for which he presented a paper titled “New Findings on Non-mathematical Methods of Constructing the 12-Lülü Chromatic Scale with the Monochord in Ancient China.” Speakers for the conference included scholars from Columbia University, Cornell University, Universi.ty of Michigan, Boston University, and University of Arkansas. More than 120 people attended the conference. Conference media can be found here: [https://blogs.cuit.columbia.edu/global-histories-of-music-theory/](https://blogs.cuit.columbia.edu/global-histories-of-music-theory/)

**Loren Nerell** will be performing on June 3, 2017, in San Pedro as part of the Sound Pedro Soundwalk event. His part will be at Angels Gate Cultural Center (3601 S. Gaffey Street, San Pedro, CA). He will perform at 7 PM, but the event begins at 5 PM.

**Mari Nobre**’s live jazz album *Live and Alive* was recorded at the Jan Popper Theater (UCLA) last year and released worldwide on April 21st by Chrome Records Incorporated. The album will be promoted on more than 200 radio stations. Her previous album, *Original*, received a Jazz Educator Award from Jazz Ed Magazine, an American Songwriter Award, an Akademia Music Award, and a Dean Martin Award in Europe. *Live and Alive* features two professors from UCLA, Justo Almario (Dept. of Ethnomusicology) and Daniel Szabo (Dept. of Music), in addition to the Brazilian drummer Sandro Feliciano and multi-award-winning Brazilian bassist Leo Nobre. The album will be submitted for the 2017 Latin Grammy and the 2017 American Grammy. A review from LA Jazz Scene is available at [http://www.lajazzscene.buzz/ritmo.html](http://www.lajazzscene.buzz/ritmo.html). More information can be found at [www.MariNobre.net](http://www.MariNobre.net).
John Vallier (M.A. 2000, MLIS 2003) has been appointed to Curator of the UW Ethnomusicology Archives in Seattle. In this role he will pick up where recently retired Dr. Laurel Sercombe left off: growing, preserving, and providing enduring access to a unique ethnographic collection.

Pantelis N. Vassilakis (Ph.D. 2001 in Systematic Musicology) had his Acoustical Consultant and Spokesperson contract with the KAABOO Music Experience renewed for several years to come. His leadership in educating and negotiating with artists and the community and in reliably measuring and mitigating event noise secured a multi-year contract between the promoter and the venue, with the endorsement of previously hostile city officials and residents. The KAABOO Music Experience is a three-day, multi-million-dollar outdoor festival in Del Mar, CA (>80k patrons; >100 acts; multiple outdoor stages). 2017 headliners include Tom Petty and the Heartbreakers, Red Hot Chili Peppers, P!nk, and Muse. Full line-up available at http://www.kaaboodelmar.com

In April 2016 Dr. Craig Woodson sadly lost his longtime mentor and friend, Remo Belli of Remo, Inc., with whom he had been a consultant for over 20 years. In July Craig began “Drum Set in the Classroom,” a teacher training program he presents around the U.S. for Percussion Marketing Council with NAMM Foundation funding. Working with UNICEF and Playing for Change he travelled to Tegucigalpa, Honduras (video at https://vimeo.com/182789266/7c7de2927e (2:00)), conducting drumming, instrument-making, and storytelling with young people traumatized by gang/drug violence. He continued to Chamanga, Ecuador (https://www.youtube.com/watch?v=r6PzTomgmOOQ (6:54) and https://www.youtube.com/watch?v=HZ7wWdeyNAI (1:54)), working with victims of the April 2016 Earthquake. As a part of his non-profit Drums of Humanity, Craig presented a paper/video in Washington, DC, at the National Conference of ASALH (Association for the Study of African American Life and History) on Black White Woodson Family reconciliation, a project that he began in 1998. In February he was invited to the preview opening ceremony of the Carter G. Woodson home in DC, playing drums as part of the National Park Service celebration of the Father of Black History Month’s residence becoming a national historic monument.

Rossanna (Skupinksy) Wright (B.A. 2001) was nominated for the Daytime Creative Arts Emmy for Outstanding Music Direction and Composition. She and composer Kris Bowers were nominated for their work on Amazon Studios’ preschool animated holiday special The Snowy Day, which is based on the classic book by Ezra Jack Keats. The show also includes a special song performed by Boyz II Men. The Emmys are on April 28.
Spring Festival of World Music and Jazz

The Spring Festival of World Music and Jazz 2017 took place from May 20 through June 6, featuring performances by UCLA’s wide array of world music ensembles, UCLA jazz combos, the UCLA Jazz Orchestra, and the UCLA LatinJazz Big Band. All performances took place in Schoenberg Hall.

<table>
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<tr>
<th>SATURDAY</th>
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<th>FRIDAY</th>
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<td>Music of Bali Ensemble</td>
<td>I Nyoman Wenten, director</td>
<td>African American Ensemble</td>
<td>James Roberson, director</td>
<td>Music of India Ensemble</td>
<td>Abhiman Kaushal and Rahul Neuman, co-directors</td>
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<td>Charles Mingus Ensemble</td>
<td>James Newton, director</td>
<td>Music of México Ensemble</td>
<td>Jesús Guzmán, director</td>
<td>Music of the Balkans Ensemble</td>
<td>Tzvetanka and Ivan Varimezovi, co-directors</td>
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<td>Old-Time String Band Ensemble</td>
<td>David Bragger, director</td>
<td>Near East Ensemble</td>
<td>A. J. Racy, director</td>
<td>Music and Dance of West Africa Ensemble</td>
<td>Omowale Orisayomi and Francis Awe, co-directors</td>
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<td>Intercultural Improvisation Ensemble</td>
<td>Steven Loza, director Otto Stuparitz, co-director</td>
<td>Music of China Ensemble</td>
<td>Chi Li, director</td>
<td>Music of Persia Ensemble</td>
<td>Amir Pourjavady, director</td>
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<td>MONDAY</td>
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<td>UCLA Jazz Combos, directed by George Bohanon, Clayton Cameron, Charley Harrison, Steve Loza, Charles Owens, and Michele Weir</td>
<td>UCLA Big Bands, featuring the UCLA Jazz Orchestra, directed by Charley Harrison; and the UCLA LatinJazz Big Band, directed by Dr. Bobby Rodriguez</td>
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Spring 2017 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. The lectures are open to the public, free of charge, and will be held in Room B544, Schoenberg Music Building.

“Here, My Dear: The Musics of Love and Debt”
Lecture by Shana Redmond | Wednesday, May 3, 2017 1:00 pm - 3:00 pm

With Marvin Gaye's *Here, My Dear* (1978) as centerpiece, Redmond’s work-in-progress will discuss the entanglements of debt and confession in Black popular musics.

*Shana Redmond is an Associate Professor of Musicology at the Herb Alpert School of Music.*

“Yoga, Salsa, and the Globalized Self”
Lecture by Jochen Eisentraut | Wednesday, May 17, 2017 1:00 pm - 3:00 pm

A number of practices originating outside the West, such as salsa, capoeira, belly dance, and yoga have become popular with Europeans and North Americans over recent decades. Close analysis reveals that these ‘adopted cultural practices’ have a good deal in common, such as an emphasis on embodiment, communal activity and a sense of the ‘care of the self’ (Foucault). Participants are challenged to feel and move differently, and what is learned is identified as originating in another culture. In this way their ‘self-identity’ (Giddens) can be affected to some extent, or even considerably in the case of those who become deeply involved and spend extended periods in a place which is seen as a ‘source’ of their chosen practice.

*Jochen Eisentraut is a Visiting Scholar at UCLA from Bangor University in the UK where he is a full time Lecturer in ethnomusicology. His book *The Accessibility of Music: Participation, Reception and Contact* is published by Cambridge University Press. He has conducted extensive fieldwork in Brazil and also writes and performs music.*

“Islam Meets the ‘Devil’s Music’”
Lecture by Dwight Dickerson | Wednesday, May 31, 2017 1:00 pm - 3:00 pm

Dwight Dickerson will describe his experience in starting what is now the Performing Arts Program at the American University of Sharjah, United Arab Emirates.

*Dwight Dickerson began this academic year as an Adjunct Associate Professor, teaching History and Development of Jazz at the Staten Island campus of The City University of New York.*
In November 2015, Garry Margolis, one of UCLA Ethnomusicology’s early audio engineers, visited the Ethnomusicology Archive. Margolis was a font of stories about UCLA Ethnomusicology’s early days. Margolis’ visit and his wealth of anecdotes inspired the World Music Center to pitch the creation of a new Ethnomusicology 292 course, Oral Histories of UCLA Ethnomusicology. 2020 marks the 60th anniversary of the Institute, now Department, of Ethnomusicology at UCLA, so interviewing the early faculty and graduates seemed like a great way to celebrate and remember UCLA Ethnomusicology’s rich history and to offer an amazing start to the anniversary festivities. The oral histories recorded will have a home in the Archive where they can be used by future scholars and researchers.

Kinguri Vali - The Toy seller, is a Hindi scene for soprano, piano and violin created by India’s eminent composer Vanraj Bhatia (1927). The composition was inspired by a depiction of a wandering woman fiddle-player (kinguri vali) in a Hindi film of the 1950’s. An archival ethnographic recording of a mendicant jogi made in India in 1963 by UCLA ethnomusicologist Nazir Ali Jairazbhoy (1927-2009) is featured in this unpublished DVD of Kinguri Vali, as authored and sung by Amy Catlin-Jairazbhoy, accompanied brilliantly by pianist Joan Thompson, and violinist Larry Kohorn of Sony Pictures Entertainment. English subtitles are included in the costumed and enacted performance, as well as translations of the jogi’s poignant song, which warns Sita not to follow Rama into the woods. Vanraj Bhatia was recently honored at Mumbai’s National Centre for Performing Arts for his prolific work as a composer of art-film scores, choral works, and “jingles” used in advertising.

Syrian virtuoso ‘ud player and composer Kenan Adnawi will lead a trio that includes highly acclaimed cellist Naseem Alatrash and the talented young qanun virtuoso Tony Barhoum. Adnawi’s concerts are famous for their experimental rhythms and sounds that engage the audience in new musical experiences every time. Adnawi has accompanied Marcel Khalife and Al-Mayadeen Ensemble in Morocco, United Arab Emirates, Austria, Lebanon, and many other places around the globe. He has also played with the Qatar Philharmonic, under the direction of world renowned Maestro Lorin Maazel, for its inaugural concert in October 2008. He toured with the Qatar Philharmonic in 2009, performed at the Kennedy Center in Washington DC, Théâtre des Champs-Élysées in Paris, La Scala in Milan, and Teatro Massimo in Palermo, where he performed the Arabian Concerto composed by Marcel Khalife. In 2009, he won first place in the International Oud Competition in Beirut, Lebanon. He has since participated in major festivals around the world.
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