

# The UCLA Herb Alpert School of Music

Department of Ethnomusicology

Winter 2014 Newsletter

---

Dear Faculty, Students, Staff, and Friends,

Greetings from the Ethnomusicology Publications Office! This term, in addition to recognizing UCLA faculty, students, and alumni who presented at SEM 2013, we are pleased to announce several recent faculty and alumni publications (Timothy Rice, Dale Olsen) and awards (Amy Catlin-Jairazbhoy, Steven Loza, and Helen Rees). Moving forward, the UCLA Herb Alpert School of Music has planned a number of engaging events for the term, including guest concerts, student concerts, and presentations. We look forward to seeing you at the Colloquium series, Archive Hour, and our upcoming concerts!

James Edwards  
Publications Coordinator

Kathleen Hood  
Publications Director

## In This Issue

In Memoriam

*pages 2-3*

Department News

*pages 4-7*

Faculty & Staff News

*pages 8-9*

Student News

*page 10*

Alumni News

*pages 11-12*

Publications News

*page 13*

Winter 2014 Events

*pages 14-15*

# In Memoriam

## Frederic Lieberman

1940–2013

By Daniel Neuman

Fred Lieberman's range of interests and his circle of friends and acquaintances were equally and exceptionally diverse. I first met Fred when he was still at Brown in the early 1970s, but I only got to know him well when he and Robert Garfias recruited me to the University of Washington. It was Fred's innovative idea to recruit an anthropologist into a music school and represents his exceptional ability to make the traditional academic boundaries of knowledge and organization fluid and permeable.

Fred and I connected because we were both interested in Western classical music, Asian music traditions, sophisticated audio systems, and electronic technologies. In 1983, for example, he introduced the first computers used in administration in the music department at UW. He was also a ham radio enthusiast; this interest connected him to the then-independent state of Sikkim, where he introduced a ham radio operation in the royal palace. Later, he became an early adopter of video recording and made some outstanding and now rare footage in 1977 of the great Carnatic vocalist M. D. Ramanathan, along with T. N. Krishan on violin.

At Eastman, Fred was a composition major, and he retained a life-long interest in contemporary music. He wrote on a wide range of artists, from John Cage, Lou Harrison, and John Adams to the Grateful Dead. He could also be revolutionary in his thinking about ethnomusicology; witness his early paper presented in 1976 "Should Ethnomusicology be Abolished?"

But today I am remembering him as a friend and colleague. He stood out as a kind and generous colleague with never an ill word to say about anyone, something quite rare in academic hallways. But Fred, of course, was not without his eccentricities. Perhaps because of his eclecticism, he could sometimes appear to be floating between different subjects or levels of consciousness. Fred could be very down-to-earth about practical subjects, and five minutes later occupy a completely different space or place of consciousness. I sometimes thought that had Fred been born in India, he would have been most comfortable as a wandering Sadhu.

In his SEM Newsletter obituary, Robert Garfias has written about what he calls the "golden age in UW ethnomusicology" and Fred's central role in it. Fred sustained an intellectual climate there of the highest order, and I also think of it as a golden age. Fred read widely, ranging from novels to philosophy, which helped mark the intellectual expectations and aspirations for the ethnomusicology division at UW.

In later years I knew Fred as a musical detective. When he came down to Los Angeles to act as expert witness, he would sometimes stay with us. His expertise in music forensics certainly came out of his interest in technology.

Fred will be sorely missed by his family, friends, colleagues, and students. I have only scratched the surface of his vast repertoire of interests and knowledge (for example he was also a Broadway musical specialist). Fred was a graduate of the UCLA ethnomusicology program (Ph.D. 1977), and it is a particular loss to all of ethnomusicology to no longer have the richness of his wholly individual eclectic personality.

## In Memoriam

### **Pete Seeger** 1919–2014

The Department of Ethnomusicology is grieved to hear of the passing of Pete Seeger. We can hardly begin here to enumerate Mr. Seeger's singular and invaluable contributions to the musical life and public culture of America and the world at large. His peerless dedication to the pursuit of social justice through music has inspired generations of musicians, scholars, and activists. Even among those of us who never met him, his presence will be acutely missed.

Needless to say, the legacies of the Seeger family and the Department of Ethnomusicology at UCLA are deeply intertwined. Charles Seeger, Pete's father, was a visionary musicologist whose interdisciplinary conception of music scholarship helped establish the philosophical framework for UCLA's Institute of Ethnomusicology, later to become the Department of Ethnomusicology and Systematic Musicology. Charles Seeger's grandson, Emeritus Professor Anthony Seeger, carried on the family legacy, publishing groundbreaking ethnographic and historical studies and pioneering the role of the ethnomusicologist as a cultural and political advocate.

What is less well-known is that Pete Seeger himself also contributed directly to student life at UCLA as a Regents' Lecturer in 1988. In addition to attending two colloquia and presenting to Amy Catlin's undergraduate class, Mr. Seeger held "office hours," during which students from inside and outside the department discussed and played music freely. As David Harnish reports in the Fall 1988 edition of the Department of Ethnomusicology Newsletter, Mr. Seeger clearly conveyed "his philosophy that music functions to bring people together and that musicians versed in numerous traditions can facilitate mutual understanding and respect among peoples and cultures worldwide." The Department of Ethnomusicology at UCLA strongly endorses this philosophy, and will strive to honor Mr. Seeger and his loved ones by advocating and pursuing the performance and study of music as a socially transformative force.

<http://www.nytimes.com/2014/01/29/arts/music/pete-seeger-songwriter-and-champion-of-folk-music-dies-at-94.html>

# Department News

## SEM 2013

A number of UCLA faculty members, students, and alumni participated in the 58th Annual Meeting of the Society for Ethnomusicology in Indianapolis, Indiana, November 14-17, 2013. In addition to the Department of Ethnomusicology, the Departments of Anthropology and Musicology were represented at the conference, testifying to the interdisciplinary scope of contemporary ethnomusicology as a field of study and the strength of its legacy at UCLA.

### Faculty

*2013 Charles Seeger Lecture*

“The Cultural Production of a Field of Cultural Production”  
**Sherry Ortner (Anthropology)**

*As Panel Participants*

President’s Roundtable: “Phenomenological Approaches to Ethnomusicology and the Study of Expressive Culture”  
**Timothy Rice, Panel Participant**

Roundtable: “Innovations in New Global Arts Curricula”  
**Timothy Rice, Panel Participant**

“New Perspectives on Ethnomusicology”  
**Timothy Rice, Chair**

“For More than One Field: Ethnomusicology and Voice Studies”  
**Nina Eidsheim (Musicology), Panel Participant**

### Students

**Benjamin Doleac**

“Strictly Second Line: The Crescent City Roots of Funk”

**Ryan Koons**

“Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now”

**Scott Linford**

“O'teck Akonting: Ethnography of a Senegambian Folk Lute”

**Andrew Pettit**

“Passing Traditions: Lullabies and Cultural Change in Metropolitan India”

**Badema Pitic**

“Once You Understand Sevdah, You Can't Resist it’: On the Creation of ‘New Sevdah’ and a Bosnian Cosmopolitan Identity”

**Lauren Poluha**

“Drums of Our Fathers’: Sacred Music and the Negotiation of Garifuna Ethnicity”

**Jeff Roy**

Film Screening: “Visual Popnography: Documenting Gendered Performance in Mumbai’s LGBTQ (HIA) Communities”

**Nolan Warden**

“Return to Huilotita: What 115 Years of Recorded Wixárika (Huichol) Music Tells Us About Ethnomusicology Today”

**Dave Wilson**

“The Jazz Scene in Skopje, Macedonia: Class, Capital, and Alternative Social Spaces”

**Vivek Virani**

“Om Shanti Om: Diasporic Dialogues Between Trinidad and India”

## **Recent Alumni**

**León F. García Corona**

“Nonstop to La Raza: Music and Mass Transit in Mexico City”

**Michael Iyanaga**

“Samba as Happiness in Bahia, Brazil: Towards an Ethnomusicology of Emotion”

**Veronica Pacheco**

“Performing with the Sacred: Exploring Music and Emotions in the Nahua Religious Ceremonies”

**Jesse Ruskin**

“The Dúndún Tradition as Heritage Enterprise”

**CedarBough T. Saeji (World Arts and Cultures), Panel Discussant**  
“Class, Conversion and Cultures in Native American Country Music”

# The Thelonious Monk Institute of Jazz Performance at the UCLA Herb Alpert School of Music

## Institute News

During the 2013-14 academic year, the Thelonious Monk Institute of Jazz Performance at the UCLA Herb Alpert School of Music has been active in promoting the art of jazz performance both locally and internationally. This summer, the Monk Institute of Jazz Performance Ensemble performed at the Red Sea Jazz Festival in Eilat, Israel along with jazz vocalist Jane Monheit. In October, the Institute's Administrative Director Holly Wallace assisted in producing a four-day festival of European jazz at UCLA, which showcased eleven bands from ten countries. Throughout fall quarter, UCLA students involved in the Monk Institute at UCLA Jazz Outreach Program presented clinics at Eagle Rock High School, Pacoima Middle School, Ramon C. Cortines High School for the Visual and Performing Arts, and Manual Arts High School.

This quarter, the Institute students will be collaborating with the Departments of Music and Ethnomusicology on the Sphere Project. Named for Thelonious Sphere Monk, this project will bring together ensembles from all three departments to perform original works of music that call on elements of jazz, classical music, and traditional music from around the world. The compositions will be performed at the end of the academic school year.

The Institute also has an excellent lineup of Artists-in-Residence, who will be teaching at the Institute as well as presenting open master classes and private lessons to UCLA students. On the schedule are Monk Institute Distinguished Professors Herbie Hancock and Wayne Shorter, NEA Jazz Master Benny Golson, drummer Terri Lyne Carrington, bassist Robert Hurst, trumpeter Terrell Stafford, and saxophonist Dave Leibman, among others.

Finally, the Monk Institute and the UCLA Department of Music would like to congratulate Monk Institute Distinguished Professor and Chairman, UCLA Professor, and NEA Jazz Master Herbie Hancock on receiving the 2013 Kennedy Center Honors.

# UCLA Faculty and Students Perform at UCLA and in the Community

## Duke Ellington's *Queenie Pie* at Long Beach Opera

Los Angeles Jazz Orchestra Unlimited (co-directed by Kenny Burrell, Charley Harrison, and Dr. Bobby Rodriguez) will be the featured orchestra for Long Beach Opera's production of Duke Ellington's *Queenie Pie*. Although Ellington never completed this opera, in 2007, UCLA Department of Music graduate student Marc Bolin was asked to complete it for a fully-staged production by Oakland Opera Theater. His score is featured in this current production, in which Long Beach Opera and Chicago Opera Theater are collaborating.

The first performance was this past Sunday, January 26. Additional performances are scheduled for Saturday, February 1 at 8:00 PM and Sunday, February 2 at 2:00pm. Pre-concert talks will be given by Andreas Mitisek (LBO's musical director) and Marc Bolin. Tickets can be purchased at: <http://www.longbeachopera.org>

## “Gadi Lehavi and Friends” Jazz Concert

February 24, 7:30 PM, Room 1325, Schoenberg Music Building

On Monday, February 24 at 7:30 PM, the UCLA Department of Ethnomusicology and the Thelonious Monk Institute of Jazz Performance will present a concert featuring the phenomenal 17-year-old Israeli jazz pianist Gadi Lehavi, backed up by UCLA jazz studies bassist Eric Shiboski and Thelonious Monk Institute drummer Jonathan Pinson. The free concert will be in the Choral Room (Room 1325) in the Schoenberg Music Building. Seating is limited in the Choral Room and will be available on a first come basis. For further information contact Neal Brostoff at [neal@nealbrostoff.com](mailto:neal@nealbrostoff.com).

Immediately preceding the concert, there will be a short discussion between jazz pianist and lecturer in jazz studies Tamir Hendelman and lecturer in musicology and ethnomusicology Neal Brostoff. Hendelman and Brostoff will discuss the relatively recent interest in jazz among Israeli musicians and the impact this interest has had in both Israel and on the Downtown New York jazz scene.

Gadi Lehavi, Eric Shiboski, and Jonathan Pinson, are also performing together in another concert, titled “Two Jewish Prodigies,” on February 23 at 4:00 PM at the Wilshire Boulevard Temple. This concert also features the classical pianist Benjamin Krasner. The concerts are co-sponsored by the UCLA Mickey Katz Endowed Chair in Jewish Music and Wilshire Boulevard Temple, with additional support and partnership from the UCLA Nazarian Center for Israel Studies, the UCLA Center for Jewish Studies, the America-Israel Cultural Foundation, the Consulate General of Israel in Los Angeles, and United Synagogue Youth.

## Faculty and Staff News

Professor **Amy Catlin-Jairazbhoy** has been selected as the 2013 recipient of the annual “Award for Contribution to the Cause of Indian Music by an Overseas-Resident Personality.” This award is given each year by the Music Forum Mumbai; the formal ceremony took place at the ITC-Sangeet Research Seminar “Riyaz” on Saturday, January 18, 2014, at the Experimental Theatre of the National Centre for the Performing Arts, Mumbai, India.

This fall, lecturer **Tamir Hendelman** performed in Moscow, the Czech Republic, and Switzerland with the Jeff Hamilton Trio, premiered a suite of Dave Brubeck songs arranged by John Clayton for the Monterey Jazz Festival (with the Clayton-Hamilton Jazz Orchestra), and recorded *L.A. Treasures*, a CD with the CHJO featuring Barbara Morrison and Ernie Andrews. He is looking forward to teaching the newly offered jazz composition courses this winter.

Professor **Steven Loza** presented a paper this past October on Latino arts and literature at Casa de las Americas in Havana, Cuba. Casa de las Americas is a major cultural center focusing on arts, humanities, and social science research throughout the Americas. Professor Loza also presented and performed at SEM in Indianapolis, where he was awarded the Robert M. Stevenson Prize (co-recipient with Michael Tenzer of UBC). The Prize is awarded to ethnomusicologists who are composers. Professor Loza



Steven Loza (far right) and his ensemble at SEM 2013.

performed two of his jazz pieces with a group of UCLA graduate students and one alumnus (Leon Garcia, Scott Linford, Dave Wilson, Alex Rodriguez, and Michael Frishkopf). A video of Professor Loza’s symphonic piece *America Tropical* (with animation by UCLA professor Judy Baca) was also screened during the concert.

Professor **Barbara Morrison** and the Barbara Morrison Performing Arts Center are presenting a special concert series in honor of Black History Month, entitled “A Tribute to the African American Jazz Singer.” The concert series will include tribute performances by Barbara Morrison with John Stephens and the Barbara Morrison Performing Arts Center Big Band (February 2, 9, 23); Obba Babatunde (February 11); Teira Church (February 12); Gloria Hendry (February 13); Mothership (February 18); Lady Mc D (February. 19); Aaron Price (February 20); Ann Mack (February 21); Yvette Stewart (February 25); and Sheldon Botler (February 26).

Professor **Helen Rees** has been awarded the 2013 Rulan Chao Pian Prize of the Association for Chinese Music Research. This prize is given annually for the best English-language article or essay on a Chinese music topic published in the previous calendar year. The essay for which the prize was awarded was “Intangible Cultural Heritage in China Today: Policy and Practice in the Early Twenty-First Century.” It was published in *Music as Intangible Cultural Heritage: Policy, Ideology, and Practice in the Preservation of East Asian Traditions*, edited by Keith Howard (Farnham, UK: Ashgate, 2012).

Professor **Timothy Rice** resigned as Director of the UCLA Herb Alpert School of Music at the end of June, 2013, after six years in that position. This year he is on sabbatical in fall and winter quarters and will return to the department to teach in the spring quarter. He is devoting his sabbatical leave to writing a textbook with the working title *Understanding Music Today*. In the spirit of the UCLA Herb Alpert School of Music, it includes repertoires from all time periods and regions of the world, including European classical music, jazz, popular music, and world music, with special attention to how music is experienced in contemporary musical life. His new book, *Ethnomusicology: A Very Short Introduction*, published by Oxford University in their series of Very Short Introductions, appeared in December, 2013.

Professor **Timothy D. Taylor** gave a paper titled “Music in Neoliberal Capitalism” in the Barwick Colloquium Series in the Department of Music at Harvard University in September and again at the Irish World Academy of Music and Dance at the University of Limerick in October. He also gave a keynote presentation entitled “Finance Capital, the City, and the Appropriation of Music” at the Global Musician Colloquium at Macquarie University in Sydney, Australia in December.

## Student News

Graduate student **Scott Linford** participated in Dare to Be Square West, a conference for square dance callers and musicians, and called his first square dance with the UCLA Old Time and Bluegrass Ensemble in November. He received a grant from the interdisciplinary UCLA Healthy Campus Initiative to bring additional square dances to campus. Scott also gave a concert at the Fowler Museum exploring musical connections between the West African *akonting* and American banjo.

Just prior to Thanksgiving, jazz studies undergraduate **Alfredo Rivera** was interviewed on Eddie Becton's show on KXLU 88.9 FM for his show the Jazz Journey. He promoted the UCLA jazz concerts, in which he performed, as well as his album Black Maya Voodoo, which has also been featured on Jose Rizo's "Jazz on the Latin Side" (KJZZ 88.1 FM). The album is available on iTunes and Amazon. Mr. Rivera is currently planning to record a follow-up album, which is due to be released in May 2014 in conjunction with a Mother's Day event honoring single mothers. More information on Mr. Rivera's music and activities can be found on his website at <https://sites.google.com/site/ariveratop/>.

During fall quarter, undergraduate **Payam Yousefi** organized a lecture and performance in Jan Popper Theater on the aesthetics of contemporary and traditional Persian classical music. This event featured a brief lecture by Payam on the aesthetics of traditional Persian music, a performance by the Traditional Persian Music Ensemble under Payam's direction, and a guest performance by contemporary composer Faraz Minoie. Over the break, Payam performed with the Echomertz Ensemble at Shiraz Arts Academy in San Jose. He is currently preparing for various upcoming events, including a performance with renowned Persian fusion vocalist and songwriter Hamed Nikpay at UNICI CASA in Culver City in early February, a lecture on Persian classical music at Chapman University in spring, and a nationwide tour with the Echomertz Ensemble in spring and summer.

During the first week of December, graduate student **Nolan Warden** received a Collection Study Grant from the American Museum of Natural History in New York, New York, in order to study the late-1890s ethnographic collection of Carl Lumholtz. Lumholtz was the first ethnographer to work in Jalisco, Mexico, where Nolan is currently conducting his dissertation research.

# Alumni News

**Janice Foy** (Ph.D. 1990) would like to invite orchestral musicians, especially string players, to join Symphony 47. Dr. Foy is one of the founders of this symphony, and she is currently principal cellist and symphony liaison. The symphony's mission is to bring together musicians of all ages and stages and to rehearse/perform symphonic music in all musical styles with retired and semi-retired musicians. The programs will feature young talent and new works, and the music will be enjoyed by communities that include local schools. Under the baton of Maestra Eimear Noone, Symphony 47



L to R: Floyd Clark, trumpet player; Janice Foy, principal cellist; Craig Garfinkle, assistant conductor (husband of Eimear); and Maestra Eimear Noone

rehearses Mondays from 11am to 1pm at the Professional Musicians' Union Local 47 Serena Kay and Earl Williams Auditorium, 817 Vine Street, Hollywood, CA 90038. Free parking is available next to the building. For information, contact Dr. Janice Foy at [info@bravo-la.com](mailto:info@bravo-la.com). You may also visit Dr. Foy's website: <http://www.bravo-la.com>. The symphony accepts both union and non-union musicians. All members of Musicians' Union Local 47 who perform in Symphony 47 programs will be paid—please call 323-462-2161 for information on union membership.

**Laurel Isbister Irby** (M.A. 1999) is featured in the current issue of *Boom Magazine*, a culture and urban living magazine based in Jackson, Mississippi. Her multi-year, interdisciplinary artwork called "The Nautilus Project" receives a write-up by National Alternative Press award-winning writer Briana Robinson. This year "The Nautilus Project" features writers from Portland, Oregon who have ties to Jackson, Mississippi. The writing is featured at a Tumblr and will continue to have content added throughout the year ([www.nautilusprojectpdx.tumblr.com](http://www.nautilusprojectpdx.tumblr.com)). The Tumblr will be celebrated on May 31, 2014, with an event featuring music, an art show, and a dual-city poetry reading using Google+ Hangout, which will enable writers in Portland and Jackson to present their work to one another in real time. You can read more on "The Nautilus Project" at [www.laurelismbister.wordpress.com](http://www.laurelismbister.wordpress.com). The article about Laurel Isbister Irby in *Boom* can be found on page 54 of the flipbook here: [http://issuu.com/jacksonfreepress/docs/boom\\_janfeb2014](http://issuu.com/jacksonfreepress/docs/boom_janfeb2014)

**G. Simeon Pillich** (Ph.D. 2009), who currently teaches ethnomusicology at Occidental College and Santa Monica College, has recently recorded as a double bassist with a number of artists, including Taylor Swift (*Red*), Dr. Dre (upcoming album), Ziggy Marley (upcoming album), Robbie Williams (*Take the Crown*), and the duo She & Him (upcoming album). Professor Pillich has also been doing research for a book on the recording industry in Los Angeles—an extension of his dissertation "Invisible Virtuosi: The Deskillling and Reskillling of the Hollywood Film and Television Studio Musicians" (2009).

**Dale A. Olsen** (Ph.D. 1973), Distinguished Research Professor of Ethnomusicology Emeritus at Florida State University, had his seventh book published in December, 2013. Titled *World Flutelore: Folktales, Myths, and Other Stories of Magical Flute Power*, it is a global exploration of the magic of flutes, flute playing, and flute players from around the world as interpreted from folktales, legends, myths, poems, ethnographies, and other stories—in a word, “flutelore.” In many places around the world, flutes and the sounds of flutes are powerful magical forces for seduction and love, protection, vegetal and human fertility, birth and death, and other aspects of human and nonhuman behavior. Dr. Olsen seeks to determine how and why flutes are important for personal, communal, religious, spiritual, and secular expression and even, perhaps, existence. This is a book for students, scholars, and any reader interested in the cultural power of flutes. Dr. Olsen encourages readers to go to <http://www.go.illinois.edu/f13olsen> for information about his book from the University of Illinois Press, including instructions on how to purchase the book directly. Additional information can be found about Dr. Olsen’s past and current research and publications at <http://dolsenmusic.net>.

**Eva Salina Primack** (B.A. 2007) released a solo record in March 2013 and is nearing completion of a new full-length studio recording. An international collaboration between musicians based in New York City, Macedonia, and Serbia, the new record is a tribute to the legendary Serbian Romani singer Šaban Bajramović. In 2013, Eva performed and taught internationally in France, Belgium, Austria and Brazil. Eva will be employed as an adjunct professor at New York University in spring 2014, teaching a class in world vocal traditions in the Experimental Theatre Wing of Tisch School of the Arts. In March, Eva will be the featured instructor and performer at a Balkan Vocal Music Symposium in San Antonio, TX. Additionally, she has recently been added to the roster of touring artists of the Center for Traditional Music and Dance (<http://www.ctmd.org>) in New York City. For more information about Eva’s touring schedule, teaching, and recording projects, please visit <http://www.evasalina.com>.

**Mary Talusan** (Ph.D. 2005) is serving as Chair of the Program Committee for The Society for Ethnomusicology, Southern California and Hawaii Chapter 2014 conference at the University of California, Santa Barbara (February 22-23). Dr. Talusan has recently published chapters in two edited volumes: “Marching to ‘Progress’: Music, Race, and Imperialism at the 1904 St. Louis World’s Fair,” in *Mixed Blessing: The Impact of the American Colonial Experience on Politics and Society in the Philippines* (Greenwood Publishing Group, 2013), and “Muslim Filipino Traditions in Filipino American Popular Culture,” in *Muslims and American Popular Culture* (Praeger, 2014). Dr. Talusan also wrote the entries for “Eleanor Academia,” “Jerome Fontamillas,” “Danongan Kalanduyan,” and “Susie Ibarra” in *The Grove Dictionary of American Music* (Oxford University Press, 2013). In July 2013, Dr. Talusan organized a concert and educational exhibit at the University of the Philippines, Quezon City on Capt. Pedro B. Navarro, the first Filipino conductor of the Philippine Constabulary Band, after which she was presented with a Certificate of Appreciation by the Dean of the College of Music, Jose Buenconsejo.

# Publications News

UCLA Ethnomusicology Publications is proud to announce the launch of its online store. The shopping cart accepts credit cards as well as ACH payments. All of our publications, including the seminal journal *Selected Reports in Ethnomusicology*, are now available for purchase online. Please visit us at: <http://www.ethnomusic.ucla.edu/ethnomusicology-publications>.

# Winter 2014 Events

For events at UCLA's Schoenberg Music Building, all-day parking (\$12) and short-term parking (payable at pay stations) are available in Parking Structure 2 (enter the campus at Hilgard and Westholme avenues). For updated information and confirmation of events, please visit [www.ethnomusic.ucla.edu](http://www.ethnomusic.ucla.edu) or call 310-825-8381.

## Concerts

**Monday, Feb. 24, 7:30 pm**

**Gadi Lehavi and Friends**

Room 1325, Schoenberg Music Building

The UCLA Department of Ethnomusicology and the Thelonious Monk Institute of Jazz Performance are proud to present Israeli jazz pianist Gadi Lehavi, accompanied by bassist Eric Shiboski and drummer Jonathan Pinson. The performance will be followed by a discussion featuring jazz pianist Tamir Hendelman and ethnomusicologist Neal Brostoff. This event is free and open to the public, but seating is limited. For further information, contact Neal Brostoff at [neal@nealbrostoff.com](mailto:neal@nealbrostoff.com).

**Monday, Mar. 3, 7:00 pm**

**UCLA Jazz Combos**

Schoenberg Hall, Schoenberg Music Building

Featuring UCLA student jazz combos, directed by George Bohanon, Kenny Burrell, Clayton Cameron, Charley Harrison, Charles Owens, and Michele Weir. This concert is free and open to the public.

**Tuesday, Mar. 4, 7:00 pm**

**UCLA Big Bands**

Schoenberg Hall, Schoenberg Music Building

Featuring the UCLA Jazz Orchestra, directed by Charley Harrison; the UCLA Latin Jazz Big Band, directed by Dr. Bobby Rodriguez; and the Ellingtonia Orchestra, directed by Kenny Burrell. This concert is free and open to the public.

## Nazir Ali Jairazbhoy Colloquium Series

The Nazir Ali Jairazbhoy Colloquium Series presents a variety of lectures focusing on new research and key issues in the field of ethnomusicology. Lectures are free and open to the public, and are held from 1:00–3:00 pm in Room B544, Schoenberg Music Building (unless otherwise noted).

**Wednesday, Jan. 8**

**Jesse Ruskin**

“Maintaining Tradition, Marketing Culture: Redefining the Nigerian Talking Drum as Heritage”

Jesse Ruskin (Ph.D. 2012) is a recent graduate and current lecturer in the Department of Ethnomusicology at UCLA.

**Wednesday, Jan. 22**

**David Novak**

“Toward an Ethnography of Global Media”

David Novak is an associate professor in the Department of Music at UC Santa Barbara.

**Wednesday, Feb. 5**

**Andrew Jones**

“Circuit Listening: Musicals, Mambo, and the Chinese 1960s”

Andrew Jones is a professor in the Department of East Asian Languages and Cultures at UC Berkeley.

**Wednesday, Feb. 19**

**Michael Iyanaga**

“How the Brazilian Government Retaught Me to be an Ethnomusicologist”

Michael Iyanaga (Ph.D. 2013) is a recent graduate and current lecturer in the Department of Ethnomusicology at UCLA.

**Wednesday, Mar. 5**

**Charlotte D’Evelyn**

“The Power of Recognition: UNESCO and the 2009 Throat Singing Controversy in Inner Mongolia, China”

Charlotte D’Evelyn was a lecturer during the fall 2013 quarter in the Department of Ethnomusicology at UCLA.



# Giving to Ethnomusicology at UCLA

In our classrooms and studios, and on our stages, our students prepare themselves to harness the transformative power of the arts and architecture. By supporting the Department of Ethnomusicology, you empower this class of optimists by:

- Providing **scholarships and fellowships** – so that top students can attend UCLA regardless of their ability to pay.
- **Outfitting classrooms and labs** with state-of-the-art equipment so that students have the best tools for their craft.
- Bringing renowned **musicians and scholars** to UCLA to share their talents with students in lectures and master classes.

I am pleased to support:  Ethnomusicology General Fund \$ \_\_\_\_\_  Ethnomusicology Scholarship Fund \$ \_\_\_\_\_

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

Card Number: \_\_\_\_\_ Exp. Date \_\_\_\_\_

Name on card (please print): \_\_\_\_\_

This is a joint gift. Spouse/Partner Name: \_\_\_\_\_

A matching gift form from my employer is enclosed  Please send me info on how I can include UCLA in my Estate Plans.  
Securities: Please contact the securities coordinator at 310-794-3434 for detailed transfer instructions.

Name: \_\_\_\_\_

Address: \_\_\_\_\_  Home  Business

Phone: \_\_\_\_\_  Home  Business

Email: \_\_\_\_\_  Home  Business

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

Gifts of \$1,000+ may be paid over 12 months. I have enclosed my first payment\* and I prefer a future schedule of:

- 1 semi-annual payment  3 quarterly payments  3 consecutive monthly payments  11 consecutive monthly payments

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

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

For further giving information, contact Vincent Cummings, Deputy Director, External Affairs, School of the Arts and Architecture: 310.825.2512 or [development@arts.ucla.edu](mailto:development@arts.ucla.edu).

Newsletter Editor: James Edwards

James Edwards, Publications Coordinator

Kathleen Hood, Publications Director

The UCLA Herb Alpert School of Music  
Department of Ethnomusicology  
2539 Schoenberg Music Building, Box 951657  
Los Angeles, CA 90095-1657

Telephone: 310-825-5947