

The UCLA Herb Alpert School of Music

Department of Ethnomusicology
Winter/Spring/Summer 2013 Newsletter

Dear Faculty, Students, Staff, and Friends,

Greetings from the Ethnomusicology Publications Office!

This edition is a departure from recent editions in that it covers the winter, spring, and summer quarters of 2013. We reflect on what has happened during the past year, while at the same time we look forward to the year that is about to begin, with a new department chair, Rosina Becerra, and new interim director of HASOM, Daniel Neuman (see page 7). The following pages feature news items and events since the late fall of 2012, including numerous presentations by faculty and students at the annual SEM conference in New Orleans, a lecture/performance trip by faculty and students to Mexico City, and many inspiring updates from undergraduates, graduates, alumni, and faculty!

Kevin Blankenship
Publications Coordinator (2012–2013)

Kathleen Hood
Publications Director

In This Issue

In Memoriam
pages 2–6

Department News
pages 7–15

Faculty & Staff News
pages 16–17

Student News
pages 18–19

Alumni News
page 20

Ethnomusicology Review
page 21

Winter-Spring 2013 Events
pages 22–25

In Memoriam Ray Giles 1934–2013

Ray Giles, beloved husband, father and friend, passed away peacefully at home in the company of his family and friends on April 10, 2013, with his sense of humor intact. Ray, a proud son of the State of Arkansas, studied the art of piano performance at the University of Oklahoma under Digby Bell. He served in the US Army during the Cold War, using his superb ear to detect the movement of Russian tanks, and mastering the German language. As a student of ethnomusicology at UCLA, he studied Javanese music and culture, and later, as Museum Scientist, was responsible for curating and repairing the department's extensive collection of musical instruments. He was passionate about Formula I racing, was a skilled VW mechanic, a fine luthier, a teacher of music at El Camino College, and a maker of exquisite furniture. He will be greatly missed by his wife, Yuka Giles, his daughter Melanie, granddaughters Gianna and Tiber, and a multitude of friends.

In Memoriam Harihar Rao 1927–2013

Harihar Rao, former instructor in the UCLA Institute of Ethnomusicology and co-founder, with sitarist Ravi Shankar, of the Music Circle, passed away on January 13, 2013.

From 1961 to 1966, Rao, a former student of Ravi Shankar, served as director of the Music of India Performance Group at the UCLA Institute for Ethnomusicology, established in 1960 by the late ethnomusicology pioneer Mantle Hood. The Music of India Performance Group was first formed during the 1959–60 academic year and remained an extra-curricular “study group” until the 1964–65 academic year, when the course Music 45F/145F (Music of India) was offered for the first time.

According to Mr. Rao,* when he arrived at UCLA, there were no sitars and only one set of worn-out tablas. Rao was able to procure new instruments from New Delhi, India, and for the next four years, he taught sitar and tabla and prepared students to perform in the annual spring concert. He also worked with local jazz musicians, including Don Ellis, to exchange Indian rhythmic ideas. Mr. Rao left UCLA in 1966 to do fieldwork in India and returned in 1968 to direct the Indian Studies group for one more year.

*As told to Donna Armstrong (Ethnomusicology Department Chair's Assistant), circa 2004.

In Memoriam

Robert Stevenson

1916–2012

By Steven Loza



Robert Stevenson, professor emeritus of musicology at UCLA, adjunct professor at Catholic University of America, and one of the leading music scholars of the twentieth century, passed away of natural causes on December 22, 2012, in Santa Monica. Although we mourn his passing, we more importantly celebrate his great life.

Born July 3, 1916, in Melrose, New Mexico, Robert Stevenson was raised in the U.S.-Mexico borderland city of El Paso, Texas. In 1935 he completed studies at the College of Mines and Metallurgy (now University of Texas at El Paso) and ventured to the Juilliard School, where he studied piano with Ernest Hutcheson. In 1939, he completed studies in music composition at Yale University and also studied privately (twenty-three lessons) with Igor Stravinsky in Cambridge, Massachusetts. In 1940, he studied piano with Artur Schnabel in New York City and then composition with Howard Hanson at the Eastman School of Music, where he completed the Ph.D. in 1942. He also earned a bachelor of sacred theology degree (S.T.B.) at Harvard University in 1943 and took graduate degrees from Harvard Divinity School and the Theological Seminary at Princeton University.

During World War II Stevenson served as Chaplain in the U.S. Army, serving African American troops, and he received the Army Commendation Ribbon. After the war he attended Oxford University, studying musicology with Jack Allan Westrup and completing a degree in literature there in 1954. From 1941 to 1943 and 1949 he taught at the University of Texas at Austin and from 1946 to 1949 he taught at Westminster Choir College in Princeton.

He balanced teaching with his earlier career as pianist and composer and presented major concerts in 1942 and 1947 at Town Hall in New York City, including his own compositions. He also performed a Carlos Chávez sonata in 1953 at London's Wigmore Hall. In 1961, Leopold Stokowski conducted two of his orchestral pieces based on indigenous Quechua themes.

In 1949, he began his faculty position at UCLA, where he taught full time until 1986. During his tenure, he also served as visiting professor at Columbia University, Indiana University, and the University of Chile. After his "retirement," he continued as an emeritus in residence at UCLA, continuing his research, publishing extensively, traveling widely to deliver conference papers, and teaching periodically.

Stevenson was awarded numerous grants, fellowships, and awards, e.g., the Gulbénkian Foundation Fellowship in 1955–56; two Guggenheim Awards; three Fulbright Research Awards (1958–59, 1964, 1970–71); two Ford Foundation Fellowships (1966, 1981); National Endowment for the Humanities Fellowship in 1974; American Philosophical Society Fellowship; Gabriela Mistral Prize, granted by the Organization of American States in 1985; and in 2004, the Constantin Panuncio Award, bestowed on University of California faculty members in recognition of their continued research output after retirement.

Since 1978, he served as editor and principal contributor to *Inter-American Music Review*, which he founded. During his tenure as professor he chaired twenty-five Ph.D. dissertations (seventeen at UCLA and seven at Catholic University of America in Washington, D.C.). Stevenson published over 250 articles in the leading journals of the Americas and Europe, over 1800 encyclopedia and dictionary articles, including entries in the *Oxford Dictionary of Music*, the *New Grove Dictionary of Music and Musicians* (400 articles), *MGG*, and *Handbook of Latin American Studies* of the Library of Congress. He was an honorary member of the American Musicological Society (AMS), International Musicological Society, Society for American Music, and the Society for Ethnomusicology (SEM). Robert Stevenson and Bruno Nettl are the only scholars to be lifetime honorary members of both AMS and SEM. Stevenson developed the SEM Robert Stevenson Prize for composers who are ethnomusicologists, a prize for AMS members who have published on the music of Iberia or Latin America, and the annual Robert Stevenson Lecture for the UCLA Department of Musicology. Stevenson was also honorary member of five musicological societies in Spain, Portugal, Argentina, Brazil, and Venezuela. He holds honorary doctoral degrees from the University of Lisbon, Catholic University, and Wesleyan Illinois University.

As is widely known, Stevenson eventually emerged as the leading U.S. (if not world) scholar of both sacred and secular Latin American and Iberian music. One of his most trusted friends, Nicolas Slonimsky, wrote the following in *Baker's Biographical Dictionary of Musicians* (2001):

The versatility of his contributions on various subjects is indeed extraordinary. Thus, he published several articles containing materials therefore unknown about Liszt's piano concerts in Spain and Portugal. He contributed informative articles dealing with early American composers, South American operas, sources of Indian music, and studies on Latin American composers to the *Musical Quarterly*, *Revista Musical Chilena*, *Journal of the American Musicological Society*, *Ethnomusicology*, and *Inter-American Music Review*. His avowed mission in his work is to "rescue the musical past of the Americas." The honors bestowed upon him, especially in the Spanish-speaking world, are many. In 1988 the Organization of American States created the Robert Stevenson Prize in Latin American Musicology. In April 1990 he was awarded a gold medal in ceremonies at the Prado Museum in Madrid, presided over by the King of Spain, and in December of that year was inducted as an honorary member into the Sociedad Española de Musicología. Also, in 1990, the Sociedad Argentina de Musicología made him an honorary member, and he was honored by the Comisión Nacional de Cultura de Venezuela. ... Stevenson's book *Spanish Cathedral Music in the Golden Age* (1961) was published in a Spanish translation as *La música en las catedrales de España durante el siglo de oro*. ... Stevenson's compositions are marked by kinetic energy and set in vigorous and often acrid dissonant counterpoint. His symphonic *2 Peruvian Preludes* were performed by Stokowski with the Philadelphia Orchestra on June 28, 1962.

Among Robert Stevenson's twenty-nine books are the following classics: *Music in Mexico: A Historical Survey* (1952); *The Music of Peru: Aboriginal and Viceroyal Epochs* (1960); *Music Instruction in Inca Land* (1960); *Spanish Music in the Age of Columbus* (1960); *Spanish*

Cathedral Music in the Golden Age (1961); *Mexico City Cathedral Music, 1600–1750* (1964); *Protestant Church Music in America* (1966); *Music in Aztec and Inca Territory* (1968); *Renaissance and Baroque Musical Sources in the Americas* (1968); *Foundations of New World Opera, with a Transcription of the Earliest Extant American Opera, 1701* (1973); *Latin American Colonial Music Anthology* (1975).

In my dissertation, completed in 1985, I inscribed the following dedication:

There is a man on the UCLA campus who is a living legend. He walks, talks, performs, investigates, writes, and teaches ... in effect, he is a metamorphosis of continuity, change, and inspiration to all of us for the future. He is also a genius. He will never tell you so, but we all know so. He has created my course of study at this university. He imparted his faith to me years ago and his influence has been ever present in not only my academic career, but in my personal life.

These words ring true now more than ever. He has supported my endeavors at every opportunity I have had, and at every adversity that has faced me. He has not only studied and written on the musical history and life of Latin America, but he has chronicled the human dignity and spirit of its people, especially those, who like me, are the descendents of that heritage in this country.

I am most proud and faithfully humbled to present this testimonial of a man who makes us understand the meaning of the words scholar, teacher, artist, and who, ultimately and most importantly, has been a great soul of deep spiritual faith: Robert Stevenson.

In Memoriam Paul Tanner 1917–2013



Paul Tanner, trombonist and teacher of the first jazz history course at UCLA, passed away on February 5, 2013. He was ninety-five.

Tanner was the last surviving member of the Glenn Miller Orchestra. He joined the orchestra in 1938 and stayed until 1942, when he joined the U.S. Army Air Forces. He continued to play in big bands after the war. Tanner had a long history at UCLA: He received his bachelor's degree in 1958, his master's degree in 1961, and his doctorate in 1975. In 1958, he began teaching a department of music class on jazz history, a class that he created. The course contributed to the eventual establishment of jazz studies as a program area in what is now the UCLA Herb Alpert School of Music, Department of Ethnomusicology.

In addition to teaching at UCLA, Tanner continued to play trombone professionally for record albums, as well as television and film scores. At a recording session for a movie, Tanner

noticed a musician having trouble playing the theremin, an instrument with a unique sound that is notoriously difficult to play. Thinking there had to be a better way to play the theremin, he and amateur inventor Bob Whitsell developed the electro-theremin, which was later known as the Tannerin. The unique sound of the instrument is heard on the classic Beach Boys' song "Good Vibrations," with Tanner himself playing the instrument on the recording.

Tanner also authored several books, including the textbook *A Study of Jazz* and two memoirs about his years with the Miller Orchestra, *Sideman: Stories About the Band* and *Every Night was New Year's Eve*.

Department News

Welcome to Our New Chair!



We would like to welcome **Rosina Becerra**, our new department chair. Professor of social welfare at UCLA's Luskin School of Public Affairs, Dr. Becerra brings to our department a wealth of experience and a new perspective. Her research focuses on policy issues in health and mental health over the life span, with particular emphasis in social gerontology and child welfare. Over the years, she has worked as a computer programmer, psychiatric social worker, and child therapist. She was also a Peace Corps volunteer in Brazil in the 1960s, where she worked to set up a health clinic and school lunch programs. At UCLA, she has served as UCLA's vice provost for faculty diversity and development (2007 to 2010); associate vice chancellor for faculty diversity (2002 to 2007); director and chair of the UCLA Cesar Chavez Center for Interdisciplinary Instruction in Chicano/a Studies (1996); associate dean and later dean of the UCLA School of Social Welfare (1986 to 1994). She is currently chairman of the board at SPARC (Social and Public Art Resource Center) in Los Angeles.

New Interim HASOM Director Appointed

Daniel Neuman, professor of ethnomusicology, Mohindar Brar Sambhi Chair of Indian Music, former dean of the School of the Arts and Architecture, and former executive vice chancellor and provost, has been appointed the interim director of the UCLA Herb Alpert School of Music for the 2013–14 academic year. Neuman succeeds outgoing HASOM director Timothy Rice. A well-known expert in the music of India, Neuman has written and co-edited three books: *The Life of Music in North India: The Organization of an Artistic Tradition*, published by Wayne State University Press (1980) and republished by University of Chicago Press (1990); *Ethnomusicology and Modern Music History*, published by the University of Illinois Press (1991); and *Bards, Ballads and Boundaries: An Ethnographic Atlas of Musical Cultures in West Rajasthan* (co-authored with Shubha Chaudhuri), published by Seagull Press (2007).



Department of Ethnomusicology Faculty and Students go to Mexico!

Twenty-five students and faculty members from the Department of Ethnomusicology traveled to Mexico City, Mexico, during the week of November 26 to December 2, 2012, to participate in "Encounter of World Music and Dance." This series of lectures and workshops took place at

the Centro Nacional de las Artes (CENART), which is part of the Instituto Nacional de Bellas Artes (INBA).

Organized by UCLA Professor Steve Loza and Mexican musicologist/scholar Jose Antonio Robles-Cahero, “Encounter of World Music and Dance” gave students of CENART an opportunity to learn about the musical cultures of China, India, West Africa, and jazz from UCLA faculty and students, via lectures, hand-on workshops, and performances.

Faculty members who participated were Abhiman Kaushal, Cheryl Keyes, Kobla Ladzekpo, Chi Li, Steve Loza, Rahul Neuman, James Newton, and Helen Rees. The Charles Mingus Ensemble, directed by James Newton, performed at the event and included ethnomusicology students Jonah Levine (trombone), Masai Marcellin (trombone), Alex Rodriguez (trombone), Rose Boomsma (flute), Matthew Gafney (saxophone), Dave Wilson (saxophone), Kiefer Shackelford (piano), Owen Clapp (bass), Colin McDaniel (drums), and Darcy Sprengel (viola).



UCLA faculty member Chi Li teaches a student to play the *erhu*.

For more information and a photo essay by Helen Rees, please visit this page on our website: <http://ucla.in/16EvoqW>

Jacqueline Cogdell DjeDje Honored with a Festschrift



L-R: Kimasi Browne, Jacqueline Cogdell DjeDje, and Jean Kidula

In a tribute to Professor Jacqueline Cogdell DjeDje’s June 2013 retirement from fulltime teaching at UCLA, a cadre of her former students and professional colleagues recently honored her at a special event held at Azusa Pacific University (APU) on March 6, 2013. The tribute, organized and implemented by APU Professor Kimasi Browne, DjeDje’s former student, was titled “Resiliency and Distinction: An Inspired Professor’s Yield—Students Who Think Deeply.” The event was held as a special session of the university’s annual Common Day of Learning, an all-day campus-

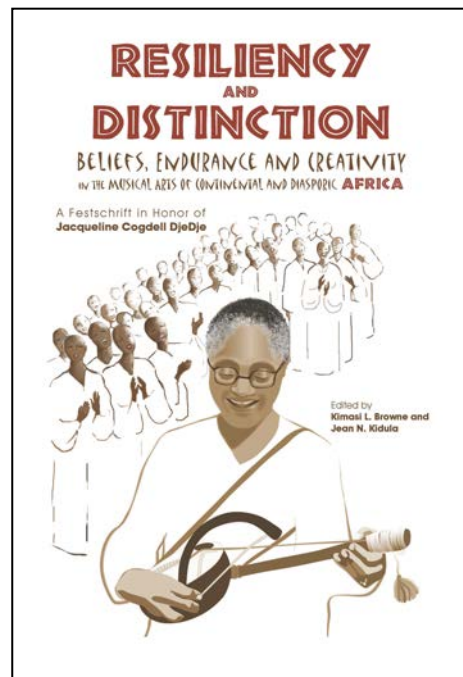
wide academic conference involving faculty, students, staff, and the administration. Professor Browne was the guest speaker for the session, assisted by three of his students, Anthony Caldarella, Lauren Echols-Johnson, and Hope Florenzie. The highlight of the event was the presentation of a festschrift to Professor DjeDje, edited by Kimasi L. Browne and Jean N. Kidula, titled *Resiliency and Distinction: Beliefs, Endurance and Creativity in the Musical Arts of Continental and Diasporic Africa. A Festschrift in Honor of Jacqueline Cogdell DjeDje* (MRI Press, 2013). In addition, Professor Browne and his students introduced the festschrift contributors, summarized each of the book’s essays, and quoted excerpts relevant to the conference theme. Statements from the many testimonies included in the festschrift confirmed the extent to

which Professor DjeDje has inspired her doctoral students and colleagues during her long and productive career at UCLA.

The festschrift embraces a diversity of recent ethnographies that geographically and topically intersect with DjeDje's research interests—traditional and popular African music, Caribbean music, and African-American gospel music. Essay topics range from indigenous African lithophone music to twentieth century African-American gospel and twenty-first century African hip-hop music.

In addition to a foreword and preface by J. H. Kwabena Nketia and Akin Euba, respectively, the festschrift includes testimonials and essays by several of DjeDje's colleagues and students, including Andrews K. Agyemfra-Tettey, Kofi Agawu, Ray A. Briggs, Kimasi L. Browne, Abimbola Cole, Kevin M. Delgado, Valerie Dickerson Cordero, George Worlasi Kwasi Dor, Clarence Bernard Henry, Birgitta J. Johnson, Jean N. Kidula, Cynthia Tse Kimberlin, James K. Makubuya, Eddie S. Meadows, and Brian Schrag. In addition to Browne and Kidula, festschrift contributors present at the APU event included Ric Alviso, Ray A. Briggs, Wanda Bryant, Roberto Catalano, Kevin M. Delgado, Cynthia Tse Kimberlin, Eddie S. Meadows, and cover designer Karin Patterson.

The festivities included the Azusa Pacific University Gospel Choir performing an unaccompanied surprise rendition of Andrae Crouch's "Through It All" (DjeDje's favorite gospel song), a reception, and concluded with a Mediterranean dinner at Dandana Restaurant and Café in nearby Glendora, California, hosted by the APU School of Music.



By Kimasi Browne

Celebrating 34 Years of Service to UCLA

At the end of June 2013, professor and former chair of the Department of Ethnomusicology Jacqueline Cogdell DjeDje retired from UCLA after thirty-four years of teaching and research. In honor of her contributions, the department held a reception on Thursday, May 23, 2013, on the Schoenberg patio. The event included a number of speeches as well as performances by members of the African American Ensemble, the Music and Dance of West Africa Ensemble, and a xylophone solo by S.K. Kakraba Lobi (son of the venerable master Kakraba Lobi).

Speakers included Christopher Waterman, Dean of the School of the Arts and Architecture; Tim Rice, outgoing Director of the UCLA Herb Alpert School of Music; Darnell Hunt, Director of the Ralph J. Bunche Center for African American Studies; Edmond Keller, Former Director of the James S. Coleman African Studies Center; Marla Berns, Director of the Fowler Museum at UCLA; Aaron Bittel and Maureen Russell, Archivists, UCLA Ethnomusicology Archive.



Jacqueline Cogdell DjeDje speaking at the reception in her honor. Photo: Daniel Neuman, 2013.

Jesse Ruskin (Ph.D. '13) and current graduate students Eric Schmidt and Katie Stuffelbeam also spoke. Former student Kimasi Browne (Ph.D. '05) spoke movingly about DjeDje's influence on him and his fellow Ph.D. students.

There were also soul-stirring performances, first by approximately fifty members of the African American Ensemble, directed by James Roberson and Jonli Tunstal, with piano accompaniment by Barry Brewer. The group sang the Negro spiritual "I Opened My Mouth to the Lord," gospel favorite "I Shall Wear a Crown," and the praise and worship song "We Worship You." Next, members of the West African Ensemble performed Bamaya, a harvest festival dance, with dancers Yeko Ladzekpo-Cole and Jun Reichl, and drummers Andrew Grueschow, Justin Bardales, Neili Sutker, and Derrick Spiva Jr.

Ensemble director Kobla Ladzekpo rounded out the program by reciting a song/poem in the Ewe language: "We don't have anything to offer you/but we do have a song/because 'fowl never thank a rubbish dump.'" The song could be loosely translated as: "You can't thank someone who has done so much for you; you can't even thank them enough." Those were fitting concluding words. (Please visit <http://ucla.in/154HrK2> for more photos and further information.)

By Donna Armstrong

Sambhi Colloquium Series

During the winter and spring quarters of 2013, the UCLA Herb Alpert School of Music, Department of Ethnomusicology presented the first Mohindar Brar Sambhi Lecture Series on Indian Music, in conjunction with the Nazir Ali Jairazbhoy Colloquium Series. Thanks to funding from the Mohindar Brar Sambhi Endowed Chair in Indian Music at UCLA, this colloquium series featured lectures by ten young scholars of Indian music who teach at universities throughout the United States.

In 2005, the Department of Ethnomusicology at UCLA received a pledge of \$1 million from Dr. Mohinder Sambhi (a professor emeritus in the David Geffen School of Medicine at UCLA) to establish the Mohindar Brar Sambhi Endowed Chair in Indian Music, named in honor of his late wife. Currently held by Professor Daniel Neuman, this endowed chair supports the teaching and research activities of a distinguished faculty member in order to promote the study of Indian music at UCLA.

The Nazir Ali Jairazbhoy Colloquium Series is a required course for entering graduate students at UCLA (ETHNOMU 291). Held on Wednesdays from 1:00pm to 3:00pm, the course harks back to the early days of UCLA's Institute of Ethnomusicology during the 1960s, when Mantle Hood's Wednesday Main Seminar was a required course for all graduate students. The course gave graduate students an opportunity to participate in lively discussions with Hood, Charles Seeger, and Klaus Wachsmann, among others. For more information on the Wednesday Main Seminar, see Ann M. Pescatello's *Charles Seeger: A Life in American Music* (1992, University of Pittsburgh Press).



Sambhi Colloquium lecturer Sarah Morelli, Assistant Professor of Ethnomusicology at the University of Denver, whose talk "Form and Freedom in Kathak Performance" included demonstrations of *kathak* dance.

News from our Department Ensembles

Mariachi de Uclatlán 50th Anniversary Celebration



Mariachi de Uclatlán began in the 1960s, making it one of the first mariachi groups to be formed in an academic university setting. During this time, the UCLA Music Department granted academic space for ethnomusicologists who researched jarocho and mariachi music to form a mariachi ensemble. The group developed as a way to explore the Mexican culture outside the borders of Mexico. The current Mariachi de Uclatlán was revived in 2006 through the collaborative efforts of Mary Alfaro, Lauryn Salazar, and Leticia Soto. The three teamed up with other talented mariachi musicians at UCLA to restore the campus group.

Current director Lauryn Salazar (Ph.D. '11) and Jessie Vallejo (current ethnomusicology Ph.D. student), organized the Mariachi de Uclatlán 50th

Anniversary Celebration that included a conference and concert. You can find an interview with them on the department's website that discusses the history of mariachi at UCLA and the mariachi movement as well as their efforts in organizing this event. Please visit this link for the interview: <http://ucla.in/15Aj3la>

Bluegrass and Old-Time String Band Wins First Place

The UCLA Bluegrass and Old Time String Band won first place at the Topanga Fiddle and Banjo Contest and Folk Festival on Sunday, May 19, 2013. Now in its 53rd year, the Topanga event is southern California's flagship bluegrass and old time music festival. The UCLA band won first place in the Band Competition under the touring name "Blue Grasshoppers." Two band members also won individual awards: ethnomusicology graduate student Scott Linford won first place in the Advanced Traditional Banjo Competition and musicology graduate student Jeffrey Riggs won fourth place in the Advanced Flat-Picking Guitar Competition.



The Blue Grasshoppers (L-R): Doug Morier, Scott Linford, Milan Rothfield, Jennie Gubner, Nicolette Yarbrough, Josh Gurney, Joseph Lorge, Jeffrey Riggs, and Rob Denomme. Photo: Helen Rees, 2013.

UCLA Department of Ethnomusicology Well Represented at the Society for Ethnomusicology Annual Meeting

A number of UCLA Department of Ethnomusicology faculty members, graduate students, and alumni participated in the 57th Annual Meeting of the Society for Ethnomusicology in New Orleans, Louisiana, November 1–4, 2012.

FACULTY PRESENTATIONS

As Panel Participants

“Innovation Through Time: Latin America and the Jazz Tradition”

Steven Loza, Chair

James Newton Discussant

“Popular Musics in New Orleans”

Cheryl L. Keyes, Chair

Faculty Papers

Tara Browner

“Bach Culture: Performers, Scholars, and *Bachfreunde* in the Twenty-First Century”

Steven Loza

“New Orleans, the Latin Caribbean, and Louis Armstrong”

STUDENT PRESENTATIONS

Logan Clark

“The Right to Rites: Religious Musical Practice and Cultural Agency in Indigenous Guatemala”

Ronald Conner

“An Acoustemology of Struggle: Indigeneity, Land Conflict, and the Toré Ritual of the Brazilian Tapeba People”

James Edwards

“Nature and the Metaphysics of Voice in Edo Period Aesthetics”

Leon Garcia

“‘El Trío Romántico y el Jazz’: Romancing the Past, Disappointed with the Present”

Jennie Gubner

“This Bar is Not-For-Export!: The Politics of Locality in the Neighborhood Tango Scenes of Buenos Aires”

Michael Iyanaga

“Why Saints Love Samba: A Historical Perspective on Afro-Brazilian Agency and the Africanization of Catholicism in Bahia, Brazil”

Ryan Koons

Film: “People of One Fire: Continuing a Centuries-Old Tradition”

Scott Linford

“The Curbside Sound Machine: Approaches to Musical Nationalism in Contemporary Nicaragua”

Kristina Nielsen

“Flowers, Butterflies, Music, Death: The Extended Meanings of Floral Imagery in Nahua Songs”

Alex W. Rodriguez

“Urban Spaces and Jazz Improvisation: Hearing the Hang in the U.S., Chile, and Argentina”

PRESENTATIONS BY ALUMNI

Catherine Appert

“Modernities Remixed: Music as Memory in Rap Galsen”

Julius Reder Carlson

“Beyond ‘Invented Tradition’: Andrés Chazarreta and the Imagining of Argentine Folk Music”

Rebecca Dirksen

“Haiti’s Young Musicians on Zafè Fatra (The Affair of Trash): Engaged Music and Engaged Research for a Cleaner Port-au-Prince”

Brian Hogan

“Enemy Music: Blind Birifor Xylophonists of Northwest Ghana”

Kathleen Hood

“Dancing the Body Politic: The Adoption of Dabka by Jordanian Bedouins”

Elizabeth Macy

“Music and Cultural Tourism in Post-Disaster Economies”

Brigita Sebald

“Music Circulation and the Informal Economy in Tbilisi, Georgia”

Evelyn and Mo Ostin Music Center: Construction Update



Construction on the Ostin Music Center continues at a rapid rate. The outer walls of both buildings are nearing completion. The Ostin Music Center will include a high-tech recording studio, spaces for rehearsal and teaching, a café and social space for students, and an Internet-based music production center. Adjacent to the Schoenberg Music Building and the Inverted Fountain, the new structures will provide faculty and students access to the latest advances in music technology, research, and pedagogy.

The highly anticipated new structures were designed by Los Angeles-based Daly Genik Architects, under the direction of principal Kevin Daly. Daly Genik Architects' previous projects include the National AIA Honor Award-winning Camino Nuevo High School in Los Angeles, the South Campus Building of the Art Center College of Design in Pasadena, and the Harvard College Fine Arts Library's Digital Images and Slide Collection in Cambridge, Massachusetts.

Construction began in the summer of 2012, with a projected completion date in the late spring of 2014.

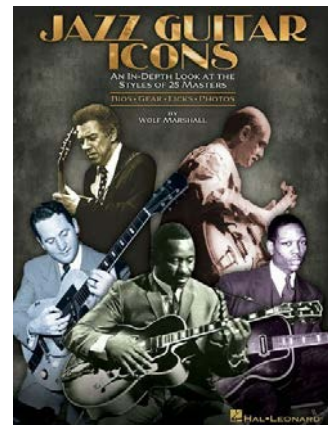
Faculty and Staff News

During the fall of 2012, pianist **Tamir Hendelman** toured the US and Canada with Barbra Streisand and a 60-piece orchestra conducted by Bill Ross. Tamir's arranging and playing are featured on guitarist Graham Dechter's fall release *Right On Time*, which reached #1 on the jazz charts. On drummer Jay Lawrence's well-received *Sweet Lime*, Tamir arranged music by Chick Corea, Sting, and Jay Lawrence. He also performed on the album alongside John Clayton on bass and Bob Sheppard on sax. This past February, the Penfield Music Commission Project in Rochester, New York, featured Tamir in big band and studio orchestra adaptations of songs from his albums *Destinations* and *Playground* by composers Dave Rivello, Mike Patterson, and others.

Kathleen Hood was invited to participate at an international conference, *The Arab East and the Bedouin Component: Features and Tensions from Late Antiquity to the Present*, held during the fall of 2012 in Cairo, Egypt. She presented a paper titled "Performance of the Dabkah and Bedouin Identity in Northern Jordan." The conference, which took place at the American University in Cairo's New Cairo campus, was organized by the Orient-Institut Beirut (a member of the Max Weber Foundation) and the Collaborative Research Centre "Difference and Integration" (funded by Deutsche Forschungs-Gemeinschaft and hosted by the Universities of Halle-Wittenberg and Leipzig).

In 2012, our departmental recording technician and alumnus **Loren Nerell** released a new album, *Slow Dream*. For information and samples, visit: <http://www.projekt.com/store/product/PRO00271/>. Additionally, his 1986 album *Point of Arrival* was re-released on vinyl.

Guitarist and lecturer **Wolf Marshall** recently published a book featuring biographies, gear surveys, guitar licks, and historical and stylistic analyses of many of the great jazz guitarists. Featured icons include George Benson, Kenny Burrell, Charlie Christian, Herb Ellis, Tal Farlow, Grant Green, Barney Kessel, Pat Martino, Pat Metheny, Wes Montgomery, Joe Pass, Les Paul, Django Reinhardt, and Mike Stern to name a few.



Adjunct Assistant Professor **Barbara Morrison** performed numerous times this year, including shows at Steamers Jazz Club and Café, PiP'S on La Brea, Hotel Casa Del Mar, and the Catalina Bar & Grill. In addition, she starred in a staged musical tribute to Dinah Washington, the legendary singer often referred to as the "Queen of the Blues." Titled *I Wanna Be Loved*, the show celebrated the timeless music of the popular recording artist and featured the 18-piece Barbara Morrison Performing Arts Center All-Star Jazz Big Band, under the direction of John Stephens.

During the fall of 2012, Professor **A. J. Racy** attended a meeting of the Executive Council of the Arab Academy of Music, League of Arab States, as a member of the Music Council Advisory and Journal Editorial Committees. The meeting was held in Limassol, Cyprus in conjunction with the Euro-Med Youth Music Expo. He was invited to Montreal, Canada by McGill University, Institute of Islamic Studies to give seven music workshops, a public lecture, and a concert at Redpath Hall. He also went to Beijing, China where he received an award

from the Chinese Taiji Traditional Music Foundation. The award is given to outstanding traditional musicians and music scholars worldwide. In Beijing, he performed at the Taiji Foundation Award Ceremony on October 25, 2012, which was hosted by the Chinese television channel, CCTV. While in Beijing, he gave five lectures at: Central Conservatory of Music; Minzu University, School of Music; China Conservatory of Music; Peking University, School of Foreign Languages, Department of Arabic Language and Literature; and Beijing Foreign Studies University, School of Arabic.

James Roberson recently produced and released two CDs on his record label JDI Records. In October 2012, JDI released Renee Spearman's *Whoa to WOW!*, which debuted at #4 on Billboard's Gospel Album Chart. In November, JDI released *Beverly Crawford & JDI Christmas: Churchy Christmas and Joy to the World*, which debuted at #17 on Billboard's Gospel Album Chart. Keep an eye out for these upcoming JDI Records CDs: James Roberson's *Everybody Dance - Part 2* and Beverly Crawford's *Live from Dallas - Vol. 3*.

Student News

Student Activities, Awards, and Accomplishments

Ethnomusicology undergraduate student and singer/songwriter **Zana Mesihovic** (who goes by the name Zana Messia) was very busy this past school year. She composed the end title song for the film *Things Never Said* by director Charles Murray. The film was shown last February at the Pan African Film Festival 2013, in Los Angeles, where it won the Special Jury Award. For more information visit Zana Messia's



website: www.zanamessia.com/ and the *Things Never Said* IMDB page: <http://www.imdb.com/title/tt1976003/>. Zana also had a song placement in the feature film *Flying Lessons*, released by New Films International. She also performed in a concert of traditional Balkan music with the Rakia Brass Band at the opening party for the exhibit *Resplendent Dress from Southeastern Europe: A History in Layers*. This event took place at The Fowler Museum, Saturday, March 9, 2013.

Graduate student **Alex W. Rodriguez** wrote a two-part article for the NPR Jazz Blog titled "A Brief History of Jazz." The articles can be found at the following links:

<http://www.npr.org/blogs/ablogsupreme/2012/10/26/163741653/a-brief-history-of-jazz-education-pt-1>

<http://www.npr.org/blogs/ablogsupreme/2013/01/08/168893316/a-brief-history-of-jazz-education-pt-2>

Ph.D. candidate **Nolan Warden** is founding an audio-video archive at the recently-opened Museo Wixárika (Huichol Museum) in Mezquitic, Jalisco, Mexico. With technical advising from Aaron Bittel of UCLA's Ethnomusicology Archive, Nolan will be repatriating archival recordings of Wixárika (Huichol) music, collecting donated materials from other researchers, and depositing research materials from his own dissertation fieldwork. Archival recordings being repatriated come from UCLA, the American Museum of Natural History, Indiana University, the Library of Congress, the Smithsonian, and the Berlin Phonogram Archive. Anyone with relevant materials to donate may contact Nolan by email (nolanwarden@ucla.edu). Additionally, Nolan performed at Carnegie Hall in March as a percussionist in Osvaldo Golijov's composition *La Pasión Según San Marcos*. A live recording of the performance can be found online at NPR Music: <http://www.npr.org/event/music/173635212/carnegie-hall-live-golijovs-st-mark-passion>.

Ethnomusicology graduate student **Dave Wilson** has been selected as one of the winners of the Jazz Composers Orchestral Institute (JCOI) EarShot New Music Readings. His piece, *Springs of a Desperate Heart*, was read as part of the Buffalo Philharmonic Readings April 23–25, 2013, in Buffalo, New York, overseen by mentor composers Anthony Davis (UCSD), Nicole Mitchell (UC-Irvine), and Dr. James Newton (UCLA Department of Ethnomusicology). The JCOI EarShot New Music Readings are sponsored by the American Composers Orchestra in New York and constitute a follow-up to the JCOI Intensive, hosted by the UCLA Herb Alpert School of Music in August, 2012.

Graduation 2013

Congratulations to the department's new graduates!

BACHELOR OF ARTS

Ryan Baca
Elenice Behnia
Oliver Brown
Andrew Cedar*
Owen Clapp*
Jacob Ferrin
Katherine Godec
Stephen Harris*
Ayana Heidelberg
Braeden Henderson
Nathan Kersey-Wilson*
Young Rae Kim
Seung Hyun Lee*

Samuel Lieberstein
Rebecca Luce
Christina Marandola
Guillermo Mendez
Forrest Mitchell*
Jazmin Morales
Micah Nacita*
Austin Quan
Dorothy Soto
David Villafana
Kevin Willoughby
Nicolette Yarbrough

* Jazz Studies

MASTER OF ARTS

Victoria Ahrens
Kevin Levine
Alyssa Mathias
Kristina Nielsen
Larry Robinson
Eric Schmidt
Darci Sprengel

DOCTOR OF PHILOSOPHY

Chloe Coventry
Michael Iyanaga
Jesse Ruskin
Brigita Sebald
Angsumala Tamang

Alumni News

Ethnomusicology alumna **Martha González** (B.A. '99), lead vocalist of the East L.A. band Quetzal, won a Grammy Award for their CD *Imaginaries*. The CD was produced by Smithsonian Folkways Recordings, which has at its helm another UCLA ethno alum, **Dan Sheehy** (Ph.D. '79), who is curator and director of Smithsonian Folkways Recordings and executive producer of the East L.A. band's latest release. Martha (holding the Grammy award—see photo in the first link below) is currently a Ph.D. candidate in Gender, Women, and Sexuality Studies at the University of Washington.

For articles on the award, see the following articles: “Quetzal’s ‘Imaginaries’ wins Latin alternative award,” February 10, 2013, By Reed Johnson, *Los Angeles Times*: <http://www.latimes.com/entertainment/envelope/music/la-et-ms-grammys-2013-quetzal-imaginaries-20130210,0,4736259.story>; “Martha Gonzalez and Quetzal ‘Imaginaries’ Nominated for a Grammy Award,” December 6, 2012, Women Active in Letters and Social Change: <http://www.malcs.org/2012/12/martha-gonzalez-quetzal-imaginaries-nominated-for-a-grammy-award/>; “East L.A. band Quetzal’s latest evolution includes Smithsonian,” March 30, 2012, by Reed Johnson, *Los Angeles Times*: <http://articles.latimes.com/2012/mar/30/entertainment/la-et-quetzal-20120330>

For more information:

<http://quetzaleastla.com/>
<http://www.folkways.si.edu/quetzal/imaginaries/latin/music/album/smithsonian>
[http://en.wikipedia.org/wiki/Quetzal %28band%29](http://en.wikipedia.org/wiki/Quetzal_%28band%29)

Laurel Isbister Irby's (M.A. '99) songwriting was recently featured on the VisitMississippi.org website as a part of the project “A Poet’s Mississippi.” The tumblr and Sound Cloud pages associated with this project showcase the collaborative work of Isbister Irby and poet Brandi Herrera as well as a week-long journal of Herrera’s sojourn in and around areas of literary interest in Mississippi. Isbister Irby has been living in Mississippi for ten years and focuses her creative and non-profit management work on the reconciliation and revitalization of life in the post-desegregation culture of this southern state.

Lauryn Salazar (Ph.D. '11) recently accepted a tenure track position as an assistant professor of musicology in the School of Music at Texas Tech University. In addition to teaching courses and advising students, she will also be in charge of their mariachi program.

Ethnomusicology Review



Ethnomusicology Review continues its tradition of innovation with the release of Volume 17 and the debut of the new Sounding Board section. The new edition of the online journal has stimulated a record number of site visits from users all over the world with its mixture of multimedia articles, responsorial essays, book reviews, and chapter prize-winning papers. Be sure to look through the journal if you haven't already—you'll find videos of Dr. Anthony Seeger's recent lecture series on applied ethnomusicology, an essay describing Dr. Wanda Bryant's role as a consulting ethnomusicologist for the film *Avatar*, and much more.

In addition to the journal volume itself, *Ethnomusicology Review* now publishes new content every week on the Sounding Board. Our current offerings include featured essays, notes from the field, book and media reviews, highlights from the world of music archiving, and news on the ethnomusicology of jazz. In the coming weeks, you'll see new columns on popular music and historical ethnomusicology.

The year 2013 marks a transition in the editorial staff. Julius Carlson, Logan Clark, and Dave Wilson are shifting to emeritus status and will continue to contribute to the journal as advisory editors and board members. Scott Linford and Alex Rodriguez remain on the editorial staff, where they are joined by incoming editors Mike D'Errico, Alyssa Mathias, Eric Schmidt, and Darci Sprengel. As always, the editorial staff is supported by a large group of board members, advisors, reviewers, copyeditors, and contributors.

Ethnomusicology Review is proud of our status as the only Open Access journal in the field of ethnomusicology, and we remain committed to exploring the potential of our online publishing platform through Web 2.0 interaction, collaboration, and social media connection. Visit the site to experience the new design and "like" our Facebook page to receive regular updates on our publications. <http://ethnomusicologyreview.ucla.edu/>

Winter 2013 Events

Wednesday, January 9, 1–3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,
in association with the Nazir Ali Jairazbhoy Colloquium Series
“Performing Translation: Indian Jewish Devotional Song and Minority Identity on the Move”
Anna Schultz, Assistant Professor of Ethnomusicology, Stanford University
Room 1344, Schoenberg Music Building

Wednesday, January 23, 1–3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,
in association with the Nazir Ali Jairazbhoy Colloquium Series
“Saraswati’s Promise: Music Education and Middle-Class Values in Malabar”
Kaley Mason, Assistant Professor of Music and the Humanities, University of Chicago
Room 1344, Schoenberg Music Building

Wednesday, February 6, 1–3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,
in association with the Nazir Ali Jairazbhoy Colloquium Series
“Reclaiming the Liturgical Core in North Indian Classical Music”
Meilu Ho, Assistant Professor of Ethnomusicology, University of Michigan, Ann Arbor
Room 1344, Schoenberg Music Building

Wednesday, February 20, 1–3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,
in association with the Nazir Ali Jairazbhoy Colloquium Series
“Voice Cultures: The Transmission of Vocal Ethos”
Matt Rahaim, Assistant Professor of Ethnomusicology, University of Minnesota
Room 1344, Schoenberg Music Building

Monday, March 4, 7pm

UCLA Jazz Combos
Featuring UCLA student jazz combos, directed by George Bohanon, Kenny Burrell, Clayton Cameron,
Charley Harrison, Dr. Bobby Rodriguez, and Michele Weir; with special guests, the Thelonius Monk
Institute Ensemble
Schoenberg Hall, Schoenberg Music Building

Tuesday, March 5, 7pm

UCLA Big Bands
Featuring the UCLA Jazz Orchestra, directed by Charley Harrison; the UCLA LatinJazz Big Band,
directed by Dr. Bobby Rodriguez; the Ellingtonia Orchestra, directed by Kenny Burrell
Schoenberg Hall, Schoenberg Music Building

Wednesday, March 6, 1–3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,
in association with the Nazir Ali Jairazbhoy Colloquium Series
“Sunoh!: An Ethnographic History of Non-Film Popular Music in Mumbai”
Peter Kvetko, Assistant Professor of Music, Salem State University in Massachusetts
Room 1344, Schoenberg Music Building

12th Annual Korean Music Symposium

Lecture Series

Wednesday, February 13, 1 to 5 pm

UCLA Faculty Center, Downstairs Lounge

Free and open to the public

Concerts

Wednesday, February 13, 7 pm

Jan Popper Theater (Room 1200), Schoenberg Music Building, UCLA

Free and open to the public (seating is limited and on a first-come, first-served basis)

Thursday, February 14, 7:30 pm

Friday, February 15, 7:30 pm

Korean Cultural Center, Los Angeles

5505 Wilshire Blvd., Los Angeles, CA 90036

Free admission, but online reservations needed

Thelonious Monk Institute of Jazz Events

Friday, January 18 at 3 pm

Robin Eubanks – Master Class

Five-time “Trombonist of the Year,” *DownBeat Magazine* Critics Poll

Room 1151, Schoenberg Music Building

Thursday, February 23 at 8 pm

Lewis Nash with Clayton Cameron, moderator – Master Class

Multiple Grammy Award-winning drum masters

Jan Popper Theater, Schoenberg Music Building

Thursday, March 7 at 5:30 pm

Nicholas Payton – Master Class

Grammy Award-winning trumpeter-composer,

Room 1345, Schoenberg Music Building

Wednesday, March 13 at 1 pm

Herbie Hancock – Listening Session

14-time Grammy Award Winner, NEA Jazz Master, Monk Institute Chairman, and new UCLA professor

Room 1345, Schoenberg Music Building

Spring 2013 Events

Wednesday, April 3, 1–3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,

in association with the Nazir Ali Jairazbhoy Colloquium Series

“Counternarratives of Hindustani Music History: Perspectives from the Lucknow Gharana”

Max Katz, Assistant Professor of Music at the College of William and Mary

Room 1440, Schoenberg Music Building

Wednesday, April 17, 1–3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,
in association with the Nazir Ali Jairazbhoy Colloquium Series
“Form and Freedom in Kathak Performance”

Sarah Morelli, Assistant Professor of Ethnomusicology, Lamont School of Music, University of Denver
Room 1440, Schoenberg Music Building

Monday, April 29, 1:30–10pm

A Celebration Honoring the Music of Ellingtonia and the Many Contributions of Duke Ellington, 20th
Century Master

Schoenberg Hall, Schoenberg Music Building

1:30-2:30 p.m.: Lecture by Kenny Burrell, UCLA distinguished professor of music and
ethnomusicology

3-4:30 p.m.: Panel discussion with special musical artists and scholars

7 p.m.: Concert

Wednesday, May 1, 1–3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,
in association with the Nazir Ali Jairazbhoy Colloquium Series
“Re(caste)ing Folk: Three Paradigms of Lok Sanskriti”

Stefan Fiol, Assistant Professor of Music, College-Conservatory of Music, University of Cincinnati
Room 1440, Schoenberg Music Building

Wednesday, May 15, 1–3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,
in association with the Nazir Ali Jairazbhoy Colloquium Series
“Ghostly Appropriations: Catching Sounds, Building Repertoires, and Remaking Traditions in Hindustani Music”

Dard Neuman, Assistant Professor of Music and Hasan Endowed Chair in Classical Indian Music,
University of California, Santa Cruz
Room 1440, Schoenberg Music Building

Friday, May 17, 7–9pm

Spring Festival of World Music and Jazz

Performances by the African American Ensemble and the Music of Mexico Ensemble

Schoenberg Hall, Schoenberg Music Building

Saturday, May 18, 7–9pm

Spring Festival of World Music and Jazz

Performances by the Music of India Ensemble and the Music of Bali Ensemble

Schoenberg Hall, Schoenberg Music Building

Sunday, May 19, 7–9pm

Spring Festival of World Music and Jazz

Performances by the Music of the Balkans Ensemble and the Charles Mingus Ensemble

Schoenberg Hall, Schoenberg Music Building

Sunday, May 26, 1–7pm

Mariachi de Uclatlán 50th Anniversary Celebration

Schoenberg Hall, Schoenberg Music Building

Wednesday, May 29, 1-3pm

Mohindar Brar Sambhi Lecture Series on Indian Music,
in association with the Nazir Ali Jairazbhoy Colloquium Series
“Small Voices Sing Big Songs: Mainstreaming Music and Sounding Development among the Manganiyar
of Western Rajasthan”

Shalini Ayyagari, Assistant Professor, Department of Performing Arts, American University
Room 1440, Schoenberg Music Building

Friday, May 31, 7-9pm

Spring Festival of World Music and Jazz
Performances by the Near East Ensemble and the Music of China Ensemble
Schoenberg Hall, Schoenberg Music Building

Saturday, June 1, 7-9pm

Spring Festival of World Music and Jazz
Performances by the Music of Korea Ensemble
Schoenberg Hall, Schoenberg Music Building

Sunday, June 2, 7-9pm

Spring Festival of World Music and Jazz
Performances by the Music and Dance of West Africa Ensemble and the Bluegrass and Old-Time String
Ensemble
Schoenberg Hall, Schoenberg Music Building

Monday, June 3, 7-9pm

Spring Festival of World Music and Jazz
UCLA Jazz Combos
Featuring UCLA student jazz combos, directed by George Bohanon, Kenny Burrell, Clayton Cameron,
Charley Harrison, Charles Owens, and Michele Weir; with special guests, the Thelonius Monk Institute
Ensemble
Schoenberg Hall, Schoenberg Music Building

Tuesday, June 4, 7-9pm

Spring Festival of World Music and Jazz
UCLA Big Band Jazz
Featuring the UCLA Jazz Orchestra, directed by Charley Harrison; the UCLA LatinJazz Big Band,
directed by Dr. Bobby Rodriguez; the Ellingtonia Orchestra, directed by Kenny Burrell
Schoenberg Hall, Schoenberg Music Building

Kevin Blankenship, Newsletter Editor and Publications Coordinator (2012-2013)

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

email: ethnopus@arts.ucla.edu

<http://www.ethnomusic.ucla.edu>



THE UCLA HERB ALPERT SCHOOL OF MUSIC