CELEBRATING 65 YEARS

ETHNOMUSICOLOGY ARCHIVE

Music Alive in the Archive: Legacy & Promise

65 Years of the UCLA Ethnomusicology Archive

Saturday–Sunday, October 24–25, 2026
9:00 AM–10:00 PM
Lani Hall
Schoenberg Music Building, UCLA

In celebration of World Day for Audiovisual Heritage

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Program: Saturday, October 24

Time	Program
9:00–9:15 AM	Welcome and Opening Remarks Helen Rees, Maureen Russell, and Mei-Chen Chen
9:15–10:45 AM	**Panel 1. Preserving Our Field Materials in the Ethnomusicology Archive: UCLA PhD Graduates Speak** Chair: Robert Reigle **Will Matczynski (Zoom)** "Documenting Sound and Place in Ga-Mashie: Reflections on Fieldwork and Filmmaking in Accra, Ghana" **Tingting Tang (Zoom)** "Revisiting, Representing, and Reusing: Curating a Fieldwork Data Collection at the UCLA Ethnomusicology Archive" **Robert Reigle** "Sacred Music of a New Guinean Village" **Tanya Merchant** "Ephemeral Early-morning Events: Documenting Early 21st Century Bride-greeting Rituals in Uzbekistan with Ro'zibi Khodjayeva" **Jessie Vallejo** "Cheers to Many More Years: Reflections About and Plans for Continued Engagement with the UCLA Ethnomusicology Archive"
10:45–11:00 AM	**Refreshment Break** (Courtyard) *Exhibition in the Ethnomusicology Archive*
11:00 AM–12:30 PM	**Panel 2. Preserving Our Field Materials in the Ethnomusicology Archive: UCLA Faculty Speak** Chair: Louise Spear **Mark Kligman (Recorded presentation)** "The Sonic Realm of American Jewish Music: New Collections in the UCLA Ethnomusicology Archive" **Amy Catlin-Jairazbhoy** "UCLA Ethnomusicology Archive as Catalyst: How Arnold Bake's 1938 Documentation Created Chains of Memory and Transmission" **Kathleen Hood** "Inside the Racy Archive: Organizing a Lifetime of Arab Music Performance, Scholarship, and Teaching" **Steven Loza** "Incorporating Video-taped Ethnographic Interviews as an Essential Part of My Fieldwork"

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Time	Program
12:30–2:00 PM	**Lunch Break** (Courtyard) *Exhibition in the Ethnomusicology Archive*
2:00–3:30 PM	**Keynote Panel. Audiovisual Archiving: Legacy and Promise** Chairs: Jacqueline Cogdell DjeDje and Helen Rees **Robert Garfias** "Why Archive?" **Don Niles (Zoom)** "A Personal Half Century of Archive Activities, Collaborations, and Challenges: From UCLA to Papua New Guinea" **Anthony Seeger (Zoom)** "Happy 65th Birthday UCLA Ethnomusicology Archive! What Happens Next? Challenges Facing Ethnomusicology Research Archives Today" **Ryan Koons (Zoom)** "Archival Promise: For Whom?" Join us on Zoom: https://ucla.zoom.us/j/95618123647
3:30–3:45 PM	**Refreshment Break** (Courtyard) *Exhibition in the Ethnomusicology Archive*
3:45–4:45 PM	**LA's 33 Strings Japanese Music Workshop** Ostin 110A – Ostin Ensemble Room
5:00–7:00 PM	**Dinner Break**
7:00 PM	Michael Beckerman — Welcome by the Dean of The Herb Alpert School of Music Robert Garfias — "Gagaku: Continuity and Change" Kinnara Gagaku in Concert Lani Hall

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Program: Sunday, October 25

Time	Program
9:15–10:45 AM	**Panel 3. Ethnomusicological Archives: Perspectives from Around the World** Chair: Aparna Sharma **Samuel Araujo (Zoom)** "Ethnomusicological Archives and the Quest for a Polyphonic World: A Critical Overview of the Laboratory of Ethnomusicology Archives (1942–) at the Federal University of Rio de Janeiro" **Shubha Chaudhuri (Zoom)** "An Ethnomusicology Archive in India: Collaborations, Changes, and Challenges" **Treasa Harkin (Zoom)** "'They Brought Their Songs and Music to Ease Their Lonely Hearts': The Music, Song, and Dance of Irish-America" Join us on Zoom: https://ucla.zoom.us/j/93929669620
10:45–11:00 AM	**Refreshment Break** (Courtyard) *Exhibition in the Ethnomusicology Archive*
11:00 AM–12:30 PM	**Panel 4. Audiovisual Materials: Access, Preservation, and Digitization** Chair: Maureen Russell **Jeff Janeczko (Zoom)** "Is Data Aggregation the New Frontier in Jewish Music Research?" **Yasmin Dessem** "Playback: Preserving Audiovisual Material at the UCLA Library" **Guadalupe Martinez** "Preservation Partnerships for Public Access"
12:30–2:00 PM	**Lunch Break** (Courtyard) *Exhibition in the Ethnomusicology Archive*
2:00–3:30 PM	**Keynote.** **Kevin Miller** "All in This Together: Audiovisual Heritage and Academic Archives"
3:30–3:45 PM	**Refreshment Break** (Courtyard) *Exhibition in the Ethnomusicology Archive*
3:45–4:45 PM	**Masanga Marimba Workshop** SMB 1325 – Choral Room

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Time	Program
5:00–7:00 PM	**Dinner Break**
7:00 PM	Masanga Marimba in Concert Lani Hall Welcome by Maureen Russell

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A special thanks to all who have made this celebration possible!

Sponsors:

The Center for Latino Arts, The UCLA Herb Alpert School of Music

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Mei-Chen Chen, Archivist, UCLA Ethnomusicology Archive

Supeena Insee Adler, Adjunct Associate Professor, World Musical Instrument Collection Curator and Conservator, Director of the Music of Thailand Ensemble

The UCLA Herb Alpert School of Music acknowledges the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and So. Channel Islands). As a land grant institution, we pay our respects to the Honuukvetam (Ancestors), 'Ahiihirom (Elders) and 'Eyoohiinkem (our relatives/relations) past, present and emerging.

Abstracts and Biographies

Panel 1. Preserving Our Field Materials in the Ethnomusicology Archive: UCLA PhD Graduates Speak

Saturday October 24

9:15–10:45 AM

Robert Reigle (Panel Chair & Present)

"Sacred Music of a New Guinean Village"

Abstract: In 1988, people of Serieng village, Papua New Guinea, respected the spiritual efficacy of their ancestors as manifested in songs performed with secret instruments. Women and young children were prohibited from seeing the instruments, and in earlier times, on pain of death. Some of the instruments have striking parallels with those used by Enauene-Naue people of the Brazilian Amazon. Publicly identifying the instruments raises ethical questions, as when some of the instruments were displayed in a museum roughly 40 kilometers away. Deciding what materials to archive required an interpretation of the written permissions that I had obtained and was shaped by a residency of the clan leaders at the University of Papua New Guinea, where one person reversed his opinion about a public performance.

Biography: Robert Reigle conducted fieldwork in Papua New Guinea in 1988–1990 and 1997, completing his ethnomusicology doctorate at UCLA under Professor Tara Browner. He created the bachelor's program in music at the University of Papua New Guinea and the first ethnomusicology doctoral program in Türkiye, advising ten doctoral dissertations at Istanbul Technical University, where he taught from 2002 to 2017. He currently teaches ethnomusicology at the University of California, Los Angeles. He is co-editor of the Routledge series Transcultural Music Practices and its first publication, *Turkish Makam Instruments and Voices in Contemporary Music* (February 2027). Other publications include articles on Kurdish recordings, octave perception, and composers John Sheppard and Harley Gaber. He initiated the world's first interdisciplinary music-timbre conference and the second Papua New Guinea Music Conference, and published their proceedings. As saxophonist, he premiered works by Ana-Maria Avram, Iancu Dumitrescu, Giacinto Scelsi (New York premiere), and Toivo Tulev. He performs with Intangible, a quartet featuring gamin, Intangible Cultural Asset for Korean winds.

Will Matczynski

"Documenting Sound and Place in Ga-Mashie: Reflections on Fieldwork and Filmmaking in Accra, Ghana"

Abstract: This presentation discusses the process of filming and producing an archival video collection in Accra, Ghana, during dissertation fieldwork between 2016 and 2021. Accessible through the UCLA Ethnomusicology Archive and the J. H. Kwabena Nketia Archives, the collection is a musical portrait of the Ga-Mashie community of Central Accra. Through sixty-eight video recordings representing traditional and popular music genres closely associated with Ga-Mashie, the collection includes examples of recreational, lifecycle, ritual, festival, popular, and court musics. Through video excerpts and musical examples, this presentation considers: (1)

how the project was initially framed and conceptualized, (2) collaborations with performers, (3) music and labor, (4) technical considerations and aesthetics, (5) questions of accessibility, and (6) the process of creating metadata and an archive finding aid.

Biography: William Matczynski (PhD, 2022) is a museum collections specialist and ethnomusicologist whose research has focused on Gã music and the cultural politics of festivals in Accra, Ghana. In his current work with the permanent collection at the Museum of Science and Industry in Chicago, he was part of the team that launched the museum's first digital collections website through an IMLS grant in 2025. In addition, he helped develop an artifact-based exhibit and oral history project in collaboration with retired steelworkers from the Calumet Region, part of a "Broadening Narratives" grant from the Donnelley Foundation. In his free time, he helps produce a world music concert series at the Old Town School of Folk Music and is working on a documentary film profiling the originators of Kpanlogo music in 1960s Accra.

Tingting Tang

"Revisiting, Representing, and Reusing: Curating a Fieldwork Data Collection at the UCLA Ethnomusicology Archive"

Abstract: I worked as a Graduate Student Researcher at the UCLA Ethnomusicology Archive during the Winter and Spring Quarters of 2025, where I participated in organizing and classifying archival collections ranging from field notes and books to audio tapes and vinyl records. More significantly, I had the opportunity to curate my own ethnomusicological fieldwork materials and prepare them for reuse by other researchers. These materials were collected among Naxi communities across Yunnan, Sichuan, and Tibet in southwestern China between 2021 and 2024 as part of my doctoral research at UCLA. Transforming several years of fieldwork materials into an organized and reusable collection was both challenging and revealing. Working through metadata felt like putting together a puzzle, as I revisited the diverse materials I had accumulated across multiple field sites, reconsidered how the diversity of Naxi communities and my encounters with them could—or could not—be represented through archival categories and descriptive language, and anticipated how future researchers might interpret and reuse these materials.

I argue that metadata curation is not merely a technical or archival task but a reflective ethnomusicological practice through which researchers revisit fieldwork, negotiate representation, and anticipate future reuse. Drawing on my experience of curating and donating my own fieldwork data, this presentation reflects on the importance of involving researchers in the data curation process and considers archival work as an extension of ethnographic reflection and knowledge production.

Biography: Tingting Tang is a Postdoctoral Researcher in the School of Film, Music and Theatre at University College Cork (UCC), Ireland, and Co-Founder and Chair of the UCC Chinese Music Ensemble. She is a recipient of the 2025 Dean's Medal from the Herb Alpert School of Music at UCLA. She holds doctoral degrees in Ethnomusicology from UCLA and Ethnology from Minzu University of China. Her research interests include intangible cultural heritage in China, ethnic minority music and cross-border musical traditions in Southwest China, and Eastern European musical practices, particularly Bulgarian women's choral singing. As a scholar and practitioner, she engages with community initiatives and collaborative projects as a researcher, moderator, collaborator, and consultant. At UCC, she works on the ERC-funded

project ECura ("Everyone's a Curator: Digitally Empowering Ethnic Minority Music Sustainability in China"). Her current research focuses on developing a multilingual corpus of oral traditions from the Yi, Bai, Miao, Naxi, and Zhuang ethnic groups in Southwest China. She also contributes to the project's website and database development, mobile app development, and content editing.

Tanya Merchant

"Ephemeral Early-morning Events: Documenting Early 21st Century Bride-greeting Rituals in Uzbekistan with Ro'zibi Khodjayeva"

Abstract: The first decade of the 21st century was tumultuous and transitional for Uzbekistan, which gained nationhood status after the Soviet Union dissolved in 1991. This led people to revive and reimagine previously discouraged traditional practices. A complex of wedding rituals provided significant events in which to manifest such revival. This paper presents archival materials collected from 2002 to 2008 at bride-greeting rituals (kelin salomlar) in and around Uzbekistan's capital city of Tashkent. At the time, many wedding events occurred in the outdoor courtyards in the center of large multi-generational family homes. The greeting of the bride would occur early in the morning after the wedding ceremony (nikox) at the threshold of her room. This ritual allowed each member of the bride's new affinal family to welcome the bride into her new household with music, gifts, and celebratory food. The greeting rituals documented in the collection were performed by master dutarist (lute player) Ro'zibi Khodjayeva, who would serve as both the emcee for the event and its principal musician. This paper explores the process of documenting this unique moment in Uzbek vernacular culture and its fleeting nature, since by the 2020s wedding rituals would be more commonly held in banquet halls during a single evening. The bride greeting ritual, if done at all, would happen quickly at the end of the singular event. Thus, recordings of Khodjayeva's performances from this era allow a glimpse into a fleeting moment of national becoming that involved family and individual efforts at renewed traditions that paralleled grandiose institutionalized national revival efforts.

Biography: Tanya Merchant is an ethnomusicologist on the music faculty of the University of California, Santa Cruz, whose research interests include music's intersection with issues of gender, inclusivity, cultural sustainability, nationalism, and the post-colonial situation. With geographical foci in Central Asia, the Balkans, and North America, she has conducted fieldwork in the United States, Uzbekistan, Tajikistan, Russia, and Bosnia and Herzegovina. She is an avid performer on the Uzbek dutar and a contradance caller. Her book *Women Musicians of Uzbekistan: From Courtyard to Conservatory* was published in 2015 by the University of Illinois Press.

Jessie Vallejo

"Cheers to Many More Years: Reflections About and Plans for Continued Engagement with the UCLA Ethnomusicology Archive"

Abstract: My presentation will provide a brief overview of my decision to create and engage with collections in the UCLA Ethnomusicology Archives. In addition to depositing my own fieldwork materials on Kichwa music of the northern Andes, I worked with fellow students, primarily Dr. Lauryn Salazar, on contributing to and updating the existing collection related to Mexican music ensembles at UCLA. I will comment on some of my motivations and reflections

over the years about partnerships and ensuring the accessibility of materials for future students, musicians, and community members.

Biography: Jessie M. Vallejo is currently a Professor of Ethnomusicology at Cal Poly Pomona. She graduated with her MA (2010) and PhD (2014) in Ethnomusicology from UCLA. In 2025, Jessie was awarded the ICTMD's Best Article Prize for her article "Mariachi Musicians and Collective Grief during the COVID Pandemic in Southern California." She has published with the *Smithsonian Folklife Magazine*, *Smithsonian Folkways*, *The Ethnomusicologists' Cookbook*, *Ethnomusicology Forum*, and *Sonocordia*. Jessie is a founding member of the ICTMD's Study Group for Music and Dance in Latin America and the Caribbean; she is a co-editor of the open-source project *WorldMusicTextbook.org*; and she is an active freelance violinist. Her performance highlights include taking the stage at the Hollywood Bowl, the Ford Theater, the Latin Grammy Awards, Vermont State Senate Chambers, and the Sol Summit Festival.

Abstracts and Biographies

Panel 2. Preserving Our Field Materials in the Ethnomusicology Archive: UCLA Faculty Speak

Saturday October 24
11:00 AM–12:30 PM

Louise Spear (Panel Chair)

Biography: Louise Spear has been an ethnomusicology archivist for over 40 years, including 17 years at the UCLA Ethnomusicology Archive. Her interest in ethnomusicology began when she was a student at the University of Ghana. After graduating from the University of Wisconsin with a Master of Arts in Information Studies, she began her career at the Indiana University Archives of Traditional Music. In 1985 she moved to UCLA and continued the archive development begun by Ann Briegleb Schuursma. After retiring from UCLA in 2002, Spear planned and implemented the GRAMMY Archive at the National Academy of Recording Arts and Sciences in Santa Monica. Following her GRAMMY work, she became Director of Library Services at the American Musical and Dramatic Academy in Hollywood. She has taught classes in Audiovisual Archiving and Library Resources at IU, UCLA, and AMDA. She has been an active member of the Society for Ethnomusicology, Music Library Association, Association for Recorded Sound Collections, and International Association of Sound and Audiovisual Archives. She has been co-editor of the SEM *Newsletter* and discographer for *Ethnomusicology*. With Anthony Seeger, she co-edited *Early Field Recordings: A Catalogue of Cylinder Collections* at the Indiana University Archives of Traditional Music (Indiana University Press, 1987).

Mark Kligman

"The Sonic Realm of American Jewish Music: New Collections in the UCLA Ethnomusicology Archive"

Abstract: The majority of 20th-century American Jewish music originates from Eastern European traditions, undergoing unique stylistic and cultural transformations within the American context. This presentation examines three recently acquired collections in the UCLA Ethnomusicology Archive that illuminate this dynamic history: those of Cantor Samuel Malavsky, Cantor Robert Kieval, and musician-comedian Mickey Katz. Cantor Samuel Malavsky (1894–1985) was a prominent figure who performed across American synagogues and on television; notably, his grandson Jeff Malavsky donated films revealing that Malavsky integrated his daughters into liturgical services during the 1940s and 1950s—a period when female participation was strictly prohibited in traditional synagogues. Cantor Robert Kieval (1946–2022), a Maryland-based cantor trained by European masters, amassed an extensive audio archive featuring live performance recordings from the 1960s onward and pedagogical lessons with luminary cantors. Finally, Mickey Katz (1909–1985), a clarinetist and comedian, pioneered iconic "Yinglish" parodies in the late 1940s that blended American pop and folk tunes with Yiddish lyrics and humor. Together, these collections showcase distinct contributions to the American Jewish soundscape and open new avenues for archival research.

Biography: Mark Kligman is the inaugural holder of the Mickey Katz Endowed Chair in Jewish Music at the UCLA Herb Alpert School of Music, where he is a Professor of Ethnomusicology, Musicology, and Humanities. He is the former Chair of the Department of Ethnomusicology. He has published on the liturgical music of Syrian Jews in Brooklyn in journals, and his book *Maqam and Liturgy: Ritual, Music and Aesthetics of Syrian Jews in Brooklyn* (Wayne State University Press, 2009) was named a notable selection winner of the Jordan Schnitzer Book Award. He works on various projects on music in Jewish religious life. Professor Kligman was appointed in 2020 as the Director of the Lowell Milken Center for Music of American Jewish Experience in the UCLA Herb Alpert School of Music.

Amy Catlin-Jairazbhoy

"UCLA Ethnomusicology Archive as Catalyst: How Arnold Bake's 1938 Documentation Created Chains of Memory and Transmission"

Abstract: With UCLA Ethnomusicology Archive's contribution to the Archives and Research Centre for Ethnomusicology (ARCE) in India, copies of the Bake and Jairazbhoy Collections were among the first to be donated. Support from ARCE during the 1984 Bake Restudy resulted in collaboration with folklorist SA Krishnaiah of Udupi, Karnataka, in a project that continues today. Using Bake's materials, we conducted restudies with Krishnaiah in Hallare village, Karnataka, in 1991, 1994 and 2015, and with him as our on-the-ground scholar on location, from California in 2026. This longitudinal restudy spanning 88 years concerns Raja Harischandra, the king who would not lie, in a puppet *yakshagana* play. Similarly, repatriation of Bake's 1938 recordings of Mappila Muslims in Kerala catalyzed the revival of forgotten Mappila ballads, the creation of a Bake Jairazbhoy Chair, a restudy of the lost Mappila songs, a Mappila dissertation, a Digital Archive for manuscripts and recordings, a Digital Wall Museum, and a Fulbright postdoctoral research grant on Bake's Mappila recordings at UCLA. Dr. Mohamed Haseeb Nechiyil, scholarly historian and performer of Mappila ballads, sacred dance and *dhaf* drumming, is that Fulbright scholar, and he attends today's conference.

Biography: Dr. Amy Catlin-Jairazbhoy's research, writing, teaching, curation, activities, and multi-media publications often have an applied focus, aimed at community development of minority traditions, especially in diasporic settings. She curated and presented the first concert and lecture tour outside India with Sidi African-Indian performers from Gujarat in September 2002 in England and Wales. Her publications include *Sidi Sufis: African Indian Mystics of Gujarat* (Apsara Media 2002, 79-minute CD); the film *From Africa to India: Sidi Music in the Indian Ocean Diaspora* (Apsara Media 2003, DVD); a coedited volume with Indian Ocean historian Edward Alpers, *Sidis and Scholars: Essays on African Indians* (New Delhi: Rainbow Publications 2004, also on the Internet Archive); and the film *Music for a Goddess* (Apsara Media 2008, DVD). Professor Catlin-Jairazbhoy is the inaugural Bake-Jairazbhoy Chair Professor of Indian Ocean Studies, PSMO College (2005–), an affiliate of Calicut University. In addition to Applied Ethnomusicology, Field Methods in Ethnomusicology, and Folk and Classical Musics of North and South India, she has taught Music of Bollywood and Beyond at UCLA annually since 2011. She returns to India annually to screen her films and continue applied research with the Sidi Culture and Heritage Foundation, Gujarat.

Kathleen Hood

"Inside the Racy Archive: Organizing a Lifetime of Arab Music Performance, Scholarship, and Teaching"

Abstract: This presentation introduces the newly donated personal and professional collection of Professor Ali Jihad Racy, which will be housed within the UCLA Ethnomusicology Archive. Spanning decades of groundbreaking scholarship, performance, composition, and university teaching, the archive provides an unprecedented look into Professor Racy's profound impact on ethnomusicology and Arab musical traditions globally. Having served for many years as his administrative assistant, I offer a unique perspective on organizing and cataloging these materials. This talk highlights the scope of the collection—including field recordings, rare performance media, teaching materials, and correspondence—while exploring the practical and ethnomusicological considerations involved in archiving a living musical legacy. Attendees will gain insight into the organization process, the archival challenges specific to personal field and performance collections, and how these valuable materials will serve as an enduring resource for researchers, musicians, and the broader UCLA community.

Biography: Kathleen Hood earned her PhD in Ethnomusicology from UCLA in 2002, with Prof. A. J. Racy as her dissertation committee chair. She authored the book *Music in Druze Life: Ritual, Values, and Performance Practice* (Druze Heritage Foundation, 2007) and is currently working on a documentary on Bedouins in northern Jordan with Bedouin colleagues from that area. After graduation, in addition to working for 17 years at UCLA as Publications Director and Events Coordinator for the UCLA Department of Ethnomusicology and Global Jazz Studies, she also worked for many years as administrative assistant to Professor Racy, during which time she supported his extensive academic, publication, and performance activities. Drawing on her familiarity with his body of work, she is currently assisting in cataloging Professor Racy's personal and professional archive, which is being donated to UCLA.

Steven Loza

"Incorporating Video-taped Ethnographic Interviews as an Essential Part of My Fieldwork"

Abstract: Throughout my years of doing fieldwork as part of my research, video-taping or filming interviews has served as an essential dimension of my ethnological fieldwork. I have also used the video-taping process in a number of my classes. I have donated a good portion of these interviews to the UCLA Ethnomusicology Archive, and I will be speaking about the methods employed, content, and purposes of these documents.

Biography: Steven Loza is professor of ethnomusicology and global jazz studies at UCLA and has taught there since 1984, and currently serves as director of the UCLA Center for Latino Arts. His areas of research include the Chicano/Latino U.S., Mexico, Cuba, and topics such as religion as art and musical *mesitzaje*, the mixing of race and culture. He has authored books including *Barrio Rhythm: Mexican American Music in Los Angeles* and *Tito Puente and the Making of Latin Music*, both published by University of Illinois Press, *The Jazz Pilgrimage of Gerald Wilson* (University of Mississippi Press), *Barrio Harmonics: Essays on Chicano/Latino Music* (UCLA Chicano Studies Center Press), and most recently *An Ethnomusicologist's Last Lecture: Music and Globalism, Philosophy and Religion* (Lexington Books). He edited the anthologies *Religion as Art* (University of New Mexico Press), *Musical Cultures of Latin America: Global Effects*, and *Musicologia Global*, among others. In addition to his extensive research and

publications, he has been active as a performer and composer and as a producer of major concerts and festivals at UCLA, in Mexico City, and in Havana, Cuba. He has directed ensembles at UCLA focusing on Latin American music, world jazz, and intercultural improvisation. *All Is One*, on the Merrimack label, is the most recent of three CDs of his music. He produced the Eldorado label CD *Concertos from Mexico* with the National Symphony Orchestra of Mexico, and in 2008 composed a tone poem entitled *America Tropical*, premiered by the Mexico City Philharmonic Orchestra at Walt Disney Music Hall.

Abstracts and Biographies

Keynote Panel. Audiovisual Archiving: Legacy and Promise

Saturday October 24

2:00–3:30 PM

Jacqueline Cogdell DjeDje (Panel Chair)

Jacqueline Cogdell DjeDje was on the UCLA faculty for 34 years (1979–2013). During that period, she served as Chair of the Department of Ethnomusicology (2005–2010) and Director of the Ethnomusicology Archive (2000–2007). In addition to publishing articles in various journals, edited books, and reference works on the music of Africa, the global African diaspora, and Black people in the United States, DjeDje is author and editor of several books, including *Fiddling Is My Joy: The Fiddle in African American Culture* (2025); *Fiddling Is My Joy Companion: The Fiddle in African American Culture* (2025); *Fiddling in West Africa: Touching the Spirit in Fulbe, Hausa, and Dagbamba Cultures* (2008); *Turn Up the Volume! A Celebration of African Music* (1999); *California Soul: Music of African Americans in the West* (co-edited with Eddie S. Meadows, 1998); *Black Religious Music from Southeast Georgia* (1979); and *American Black Spiritual and Gospel Songs* (1978). *Fiddling in West Africa* won both the Alan Merriam Prize from the Society for Ethnomusicology for the best book in 2009, and the Kwabena Nketia Book Prize (the inaugural award) from the Society for Ethnomusicology African Music Section for the most distinguished book published on African music in 2010.

Helen Rees (Panel Chair)

Helen Rees is a professor in the UCLA Department of Ethnomusicology. She studied Chinese flutes, *qin* zither, and musicology at the Shanghai Conservatory of Music in the late 1980s, and has undertaken almost forty years' field and archival research on musics of southwest China, Shanghai, and Asian diasporas. Recent publications include the award-winning co-directed documentary film *Playing the Flute in Shanghai: The Musical Life of Dai Shuhong* (2021), the CD *He Jinhua: Songs of the Naxi of Southwest China* (Smithsonian Folkways, 2022), and the edited volume *Instrumental Lives: Musical Instruments, Material Culture, and Social Networks in East and Southeast Asia* (2024). She is also active as a presenter, interpreter, and producer for Chinese musicians performing in Europe and North America, most recently for a 2025 tour of Portugal by ethnically Naxi musicians from China's Yunnan province.

Robert Garfias

"Why Archive?"

Abstract: The Idea of putting away material, documents and artifacts, for others to use is very old. Did the process begin as a step to preserving a legacy or was it to make information available for others to study? In the end archives do both, and for those who make use of archives, the original purpose matters not so much. The important activity is to preserve sayings, thoughts, and writings in some form or another so long as they are preserved. The resourceful will eventually locate them. But spoken word, music, and dance have only more recently been

finding their way into archives. Advances in technology have steadily and increasingly made preservation and documentation easier. Ironically these same technologies are serving to cause the disappearance of many as yet not fully documented oral traditions. These oral traditions are ephemeral and disappear unless recorded. Are we simply in a futile race against time?

Biography: Robert Garfias was the first UCLA ethnomusicology graduate, receiving his MA in 1958 (PhD, 1964). During his academic career, he founded the ethnomusicology program at the University of Washington, served as Dean of the School of Fine Arts at the University of California, Irvine, and conducted significant periods of fieldwork and language study around the world, including in Japan, Korea, Burma, Okinawa, the Philippines, Mexico, Central America, Zimbabwe, Romania, Turkey, and Spain. Garfias was appointed to the National Council on the Arts of the National Endowment for the Arts and also the Smithsonian Council. He served as a senior research fellow for the Japanese National Museum of Ethnology in Senri (Osaka), Japan. In 2005 the Government of Japan awarded Robert Garfias the Order of the Rising Sun, Gold Rays with Neck Ribbon, for his service to humanity.

Don Niles

"A Personal Half Century of Archive Activities, Collaborations, and Challenges: From UCLA to Papua New Guinea"

Abstract: Asked to help celebrate 65 years of the UCLA Ethnomusicology Archive, I realised that this also marks my own half-century involvement in archiving: beginning at UCLA and then at the Institute of Papua New Guinea Studies in PNG. I have no doubt that my involvement in the former helped me secure work in the latter. And the experiences that I gained fifty years ago definitely shaped my view of the role of archives. I will focus on collaborative activities that I hope have been beneficial to Papua New Guinea. One concerns a publication that ended up in high schools around the country, another explorations of a little-researched genre in the Highlands region, and two others result from research on some of the earliest audio recordings made in PNG. Present projects grew out of this early-recording research, and one includes the first films made in PNG. Yet there are challenges galore in continuing such archival activities, and these must always be considered as well. But I doubt that any of this work would have been undertaken without the basic knowledge and understanding I gained fifty years ago.

Biography: Don Niles is an Honorary Consultant at the Institute of Papua New Guinea Studies, where he previously served as Director and Head of the Music Division. He is also an Honorary Professor at the Australian National University. Don's research has focused on all types of music and dance in Papua New Guinea, including traditional, popular, and Christian forms; and on organology, archiving, and historical recordings. He is a former vice president of the International Council for Traditions of Music and Dance and former editor of their journal, and recently became an Honorary Member. Don received his PhD in anthropology from the University of Papua New Guinea, has been invested as an Officer of the Order of Logohu (OL) and Companion of the Order of the Star of Melanesia (CSM), and received the King's 50th Anniversary Independence Medal last year. He is presently a Research Associate for the Nambawan Piksa project concerning the first films made in Papua New Guinea.

Anthony Seeger

"Happy 65th Birthday UCLA Ethnomusicology Archive! What Happens Next? Challenges Facing Ethnomusicology Research Archives Today"

Abstract: This presentation celebrates the vision of the founders of the UCLA Ethnomusicology Archive and the accomplishments of the staff who have continued to improve and transform it over the past 65 years, and considers some of the challenges facing university-based research archives, depositors, users, researchers, and recorded performers in a multi-disciplinary, multi-media, Internet-linked and AI-influenced world. Audiovisual archives face epistemological, practical, and institutional challenges coming from scholars, local communities, and administrators. Yet when the materials in them are returned to their creators and made available to the scholars the result is often deep appreciation and renewed creativity. Appreciation, celebration, and speculation are all part of this well-deserved celebration. This short presentation will attempt to contribute to all of these.

Biography: Anthony Seeger is an anthropologist, ethnomusicologist, archivist, and musician. He is the third generation of his family to deal with issues of intangible cultural heritage (preceded by his grandfather Charles and his uncle Pete Seeger, among others). He is distinguished professor of ethnomusicology, emeritus, at the University of California, Los Angeles (UCLA), director emeritus of Smithsonian Folkways Recordings, and current research associate of the Center for Folklife and Cultural Heritage. A specialist in the musics of Brazilian Indigenous peoples, he has served as director of the Indiana University Archives of Traditional Music, curator of the Folkways Collection at the Smithsonian, founding director of Smithsonian Folkways Recordings, and faculty director of the UCLA Ethnomusicology Archive. Active in professional organizations, he has served as president of the Society for Ethnomusicology, president and secretary general of the International Council for Traditions of Music and Dance, and founding chair of the Research Archive Section of the International Association for Sound and Audiovisual Archives.

Ryan Koons

"Archival Promise: For Whom?"

Abstract: Over the past forty years, an ever-increasing chorus has recommended archivists better serve all cultural communities whose heritage items form archival collections. Some archivists narrate the recently codified "cultural competency" approach as a way to facilitate comparatively ethical and diverse collection development and management. While cultural competency is a useful framework, it continues to raise the question: for whom are archives? Anthony Seeger has described archives as the storehouses of the tools of self-determination. If so, then the people and communities whose stuff constitute collections have a vital right to agency over their cultural materials. The Maryland Traditions Archives (MTA) – a repository housed at the University of Maryland, Baltimore County, with oversight from the Maryland State Arts Council – has adopted "shared stewardship" as a way to achieve and move beyond cultural competency. Developed by Smithsonian Institution archivists in 2019 and first applied to newly accessioning collections at the MTA, this archival management model understands the people represented within the collections – the source communities – to have curatorial co-authority over the collections in collaboration with repository staff. Drawing on case studies from the

MTA, this thought piece demonstrates that both community and repository are strengthened when communities of origin can actively engage in preserving their own collections.

Biography: Ryan Koons serves as State Folklorist at the Maryland State Arts Council (MSAC), where he directs Maryland Traditions, the oldest continuously run state folk and traditional arts program in the United States. There, he administers the Folklife Network, Folklife Apprenticeship, and Heritage Award grant programs; provides executive production on films documenting tradition-bearers; administers MSAC's constituent-requested, award-winning Land Acknowledgement Project; and oversees the Maryland Traditions Archives housed at the University of Maryland, Baltimore County. He joined MSAC in 2019 and previously served as Maryland Traditions Archivist and Folklife Specialist, during which time he led the Archives in adopting "shared stewardship," an archival management model in which cultural communities represented within collections share authority for archival materials with repository staff. Ryan received a PhD in ethnomusicology from UCLA, and is a Certified Archivist and member of several professional societies. He has taught, presented, and published on topics in archives, culture, history, and performance.

Abstracts and Biographies

Panel 3. Ethnomusicological Archives: Perspectives from Around the World

Sunday October 25

9:15–10:45 AM

Aparna Sharma (Panel Chair)

Biography: Aparna Sharma is a filmmaker and film scholar. She primarily works in India's northeastern region, documenting material culture practices. In the state of Assam, she has developed two films: *Kamakha: Through Prayerful Eyes* (2012, Berkeley Media LLC) and *Mihin Sutta, Mihin Jibon* (*The Women Weavers of Assam,* 2019, Royal Anthropological Institute). Aparna Sharma is also interested in developing approaches for documenting music through film. As a film scholar she is committed to writing about non-mainstream cinema practices with an emphasis on documentary films. Her 2015 book, *Documentary Films in India: Critical Aesthetics at Work*, examines non-canonical documentary practices from India. She is a Fellow at the Royal Anthropological Institute and serves on the editorial board of *Visual Anthropology*. She is a Professor in the Department of World Arts and Cultures/Dance, UCLA.

Samuel Araujo

"Ethnomusicological Archives and the Quest for a Polyphonic World: A Critical Overview of the Laboratory of Ethnomusicology Archives (1942–) at the Federal University of Rio de Janeiro"

Abstract: This concise talk aims to present a critical overview of the Laboratory of Ethnomusicology Archives at the School of Music of the Federal University of Rio de Janeiro, comprising textual, sound, visual, and audiovisual documentation produced uninterruptedly since 1942 by four generations of scholars, their students, and their diverse interlocutors in different regional contexts in Brazil and abroad. Accordingly, the presentation will seek to articulate this continuous while resignified activity, initiated in 1942 under a formal collaboration between the School of Music and the Archive of American Folk Song at the US Library of Congress—just one among many other international collaborations until these days, with the shifting sociopolitical conditions in subsequent years. The paper highlights the guideposts and potential impacts of the ongoing preservation and digitization project of the archival holdings, carried out by an interdisciplinary team of scholars and students in fields such ethnomusicology, archival sciences and history.

Biography: Professor and Chair of the Ethnomusicology Laboratory in the School of Music of the Federal University of Rio de Janeiro, currently one of the two Vice-Presidents of the International Council for Traditions of Music and Dance, and Senior Researcher of the National Council for Research and Technological Development (CNPq), Samuel Araujo has published books, book chapters and articles in Brazil and abroad relating music-making to a plethora of issues such as politics, socioeconomic disparities, public policy and participatory-action research

methods in ethnomusicology. His work has also encompassed several formal collaborations in research and cultural management bodies in distinct world contexts.

Shubha Chaudhuri

"An Ethnomusicology Archive in India: Collaborations, Changes, and Challenges"

Abstract: The Archives and Research Centre for Ethnomusicology (ARCE) was established as part of the American Institute of Indian Studies in 1982. Nazir Jairazbhoy, who was at UCLA, was the founder and first Chair of the ARCE. Looking back at the past 45 years and the journey of ARCE, collaborations and partnerships have been a major factor in its growth. It is a pleasure to acknowledge that the connection with the UCLA Department of Ethnomusicology and the Ethnomusicology Archive has continued in various ways through the years. An ethnomusicology archive in India in 1982 came with many challenges, not the least of which was that ethnomusicology and even sound or audiovisual archives were little known in the country at the time. Nazir's vision of an archive based on voluntary deposit, with a strong bias towards repatriation of collections, was a unique model in India. This paper traces the journey of ARCE. It identifies not only the challenges it has faced but also the changes it has undergone to reach its present form. A short review of ARCE's collaborations and partnerships provides an insight into how the archives are part of a larger network; it also allows us to acknowledge the role they have played in ARCE's development.

Biography: Shubha Chaudhuri holds a PhD in Linguistics. She has been with the Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies since its inception in 1982, and Director since 1985. In the field of audiovisual archiving, her major interests have been database applications, research archives and ethnomusicology, and the intersection between intellectual property rights and community archives. She has presented papers at many national and international venues in these areas. Her fieldwork has been in Western Rajasthan, Goa, and Kutch. She has co-authored with Daniel Neuman and Komal Kothari *Bards, Ballads and Boundaries: An Ethnographic Atlas of Music in West Rajasthan* (2006), and co-edited with Anthony Seeger *Archives for the Future: Global Perspectives on Audiovisual Archives in the 21st Century* (2004), and *Remembered Rhythms: Essays on Diaspora and the Music of India* (2010). Current projects include digitisation of legacy audio collections, as well as a project on the ballad traditions of Manganiar and Langa musician in Western Rajasthan. Chaudhuri has served as Vice President of the International Association of Sound and Audiovisual Archives, the Executive Board of the ICTMD (International Council for Traditions of Music and Dance), and as Council member of the Society of Ethnomusicology. She has also consulted for the Ford Foundation in the area of audiovisual archiving for projects in India, Indonesia, and Sudan. In addition, she has held training workshops for archiving and ethnomusicology and served as consultant with the WIPO Creative Heritage Project and with UNESCO for its cultural mapping project and interactive museums. As a trained facilitator of UNESCO, she has been active in training workshops for the implementation of the 2003 Intangible Cultural Heritage Convention in Lao PDR, Nepal, Bhutan, Cambodia, Maldives, and Sri Lanka.

Treasa Harkin

"'They Brought Their Songs and Music to Ease Their Lonely Hearts': The Music, Song, and Dance of Irish-America"

Abstract: The Irish Traditional Music Archive (ITMA), with support from the Irish Government, are developing a digital cultural atlas to map the story of Irish music, song and dance across America. This talk will give a sneak preview of the forthcoming interactive map. Highlighting various map points across the country, the talk will explore the history and development of Irish culture through those who emigrated from Ireland, their descendants, and also through people with no connection at all to the island. The chosen points will also serve to highlight some of the work carried out by ITMA to preserve, organise and make available the largest collection of material related to Irish traditional music in the world.

Biography: Treasa Harkin has worked in ITMA for over twenty years. She holds a Master's in Ethnomusicology from Queen's University, Belfast along with qualifications in IT, Communications, and Librarianship. As ITMA's Digital Librarian, she works with the library collections and the IT infrastructure and has seen the organisation grow from stand-alone computers to the extensive network it holds today. She also works with the ITMA website and publishes the *Saothar: New Compositions for the Tradition* series each month. Treasa plays the button accordion and has been teaching Irish traditional music since she was a teenager.

Abstracts and Biographies

Panel 4. Audiovisual Materials: Access, Preservation, and Digitization

Sunday October 25

11:00 AM–12:30 PM

Maureen Russell (Panel Chair)

Biography: Maureen Russell is an Adjunct Professor in the UCLA Department of Ethnomusicology, specializing in audiovisual archiving, oral history, applied ethnomusicology, and information literacy and research skills. In addition, Russell is Archivist and Head of Cataloging at the UCLA Ethnomusicology Archive, one of the largest and oldest ethnographic audiovisual archives in North America. She has written two critically acclaimed books about television and film (*Highlander: The Complete Watcher's Guide*, Warner Aspect, 1998, and *Days of Our Lives: A Complete History of the Long-running Soap Opera*, McFarland, 1995.) Currently, she is the editor for *Music Reference Services Quarterly*'s "Off the Beaten Path" column (*MRSQ* is a peer-reviewed journal published by Taylor and Francis) and the editor for *Ethnomusicology Review*'*s* "From the Archives" column (*Ethnomusicology Review* is a multilingual, refereed publication for interdisciplinary music scholarship and the graduate student publication of the UCLA Department of Ethnomusicology). Russell was the 2021 UCLA Librarian of the Year.

Jeff Janeczko

"Is Data Aggregation the New Frontier in Jewish Music Research?"

Abstract: While Jewish music has been recorded for more than 125 years, several large-scale preservation efforts emerged in the late 20th century. Since that time, a half-dozen archiving projects have amassed collections that in the aggregate total perhaps more than 250,000 recordings, many of which are available online. While these efforts have borne considerable advantages for public access, issues with cataloguing standards, metadata consistency, and methodology obscure the comprehensive record. The Discography of Recorded Jewish Music (DRJM) research project at the UCLA Lowell Milken Center for Music of American Jewish Experience addresses these challenges through data aggregation, with the aim of creating the authoritative discography and research/access hub for recorded Jewish music. This paper introduces the DRJM, outlines its goals and methods, and proposes access through data aggregation as the next important step in archiving—and understanding—recorded Jewish music.

Biography: Jeff Janeczko holds a PhD in ethnomusicology from the University of California, Los Angeles, and a BA in music from the Metropolitan State College (now University) of Denver. His doctoral research concerned how contemporary Jewish musicians affiliated with the New York avant-garde and the Tzadik record label's Radical Jewish Culture series engaged with ideas about Jewish music and Jewish identity in the late 20th and early 21st century. Curator of the Milken Archive of Jewish Music since 2009, Janeczko is also involved in teaching and research as an adjunct assistant professor with the UCLA Lowell Milken Center for American

Jewish Music Experience. He co-created and teaches, with Mark Kligman, "The Jewish American Experience Through Music," and co-directs the Center's digital humanities project, Discography of Recorded Jewish Music. His most recent publication, titled "Curating the Virtual Museum," appeared in *Voices of the Field: Pathways in Public Ethnomusicology* (Oxford University Press, 2021). He co-wrote and directed the 2026 educational film *Immigrant Songs: Yiddish Theater and the American Jewish Experience*, a coproduction of the Milken Archive and the UCLA Lowell Milken Center for Music of American Jewish Experience.

Yasmin Dessem

"Playback: Preserving Audiovisual Material at the UCLA Library"

Abstract: Since its creation in 2011, the UCLA Library AV preservation unit has worked to preserve and provide access to the library's collections of rare and unique analog moving image and sound material. Our mission is to work collaboratively to care for our shared audiovisual cultural heritage through conservation treatment, digitization, learning, and training. This talk will give a behind-the-scenes peek into the work of the AV Preservation team, including recent projects and highlights from some of the collections we've helped preserve.

Biography: Yasmin Dessem is the Head of Audiovisual Preservation for the UCLA Library's Preservation & Conservation Department, serving as the technical lead for preservation and digitization of the library's moving image and sound collections. She and her team have built out the capacity to preserve and provide access to a wide variety of analog and digital audiovisual material from across the university's collections. Previously, she oversaw preservation of both analog and born-digital elements of new feature releases at Paramount Pictures. Yasmin holds Master's degrees in Moving Image Archive Studies and Art History from UCLA.

Guadalupe Martinez

"Preservation Partnerships for Public Access"

Abstract: California Revealed (californiarevealed.org) is a statewide digital repository that has grown from a 2010 audiovisual digitization initiative into a collection of over 188,000 materials. Sourced from over 400 partner organizations across California, its holdings span motion picture film, video and audio recordings, photographs, manuscripts, and much more. Since 2013, the UCLA Ethnomusicology Archive has been a long-term contributor to the repository. This presentation highlights how digital access to these collections supports scholarship and the discovery of these important materials by wider audiences.

Biography: Guadalupe Martinez is the Audiovisual Digitization & Preservation Manager with California Revealed, where they previously served as Outreach Coordinator, and supports organizations to describe, digitize, and preserve their collections online. They hold an MLIS from San Jose State University and a Bachelor's in Black Studies and Chicana/o Studies from UC Santa Barbara. Guadalupe is committed to memory work initiatives that empower people to steward their own place in California history.

Abstract and Biography

Keynote

Sunday October 25

2:00–3:30 PM

Kevin Miller

"All in This Together: Audiovisual Heritage and Academic Archives"

Abstract: Audiovisual archives, like the UCLA Ethnomusicology Archive, play a critical role in stewarding, preserving, and making available the recordings and related documentation that compose the world's collective audiovisual heritage. Over the past century, these specialized repositories, and the professional organizations and governing bodies that support them, have forged the standards and best practices for audiovisual archiving as we know them today. While many specialized audiovisual archives are themselves situated in academic settings, a significant number of moving image and sound recordings are stewarded by non-specialized academic archives alongside the rare books, manuscript collections, photographic works, and archival documents in their care. This talk presents the perspective of an ethnomusicologist-turned-academic archivist and focuses on some of the current issues and trends held in common by audiovisual archives and general academic archives–two distinct types of archival institutions that collectively share the responsibility of preserving our audiovisual heritage.

Biography: Kevin C. Miller (he/him) holds a PhD in Ethnomusicology and a Master's of Library and Information Science, both from UCLA. His PhD research under Dr. Anthony Seeger focused on community, meaning, and music among Indo-Fijians in Fiji and its diaspora. His MLIS focused on archival science under the guidance of Anne Gilliland. At Pepperdine University, Dr. Miller taught world music for the Music Department while serving as Digital Curation Librarian in the Pepperdine University Libraries. For the last ten years, he has held positions at the UC Davis Library, initially as University Archivist, and since 2020, as Head of Archives and Special Collections.

Workshops Schedule and Program

Japanese Music Workshop

Saturday October 24
3:45–4:45 PM
Ostin 110A – Ostin Ensemble Room

Led by LA's 33 Strings
Welcome by Supeena Insee Adler



Workshop Description

LA's 33 Strings (三十三絃の会) is a distinguished Japanese music ensemble based in Southern California, dedicated to the preservation and evolution of Japan's musical heritage. Featuring instruments such as the koto, bass koto, and shamisen, the group performs a wide variety of music, ranging from classical pieces and folk songs to contemporary works, including anime and film scores, bringing together members and audiences through a shared appreciation of Japanese music.

LA's 33 Strings has appeared at a range of notable events, including a collaboration with the globally renowned video game Silent Hill f, the Newport Beach Film Festival, Anime Expo, and the Dream Asia Food Festival in Las Vegas, as well as numerous community events throughout Southern California. The ensemble has also performed at venues such as Bowers Museum, Descanso Gardens, and other Japanese gardens, libraries, art galleries, and cultural festivals.

In addition, LA's 33 Strings has produced hands-on workshops throughout the LA community with the endorsement of the Consulate-General of Japan. These educational programs help deepen appreciation and understanding of Japanese musical traditions while creating opportunities for participants to experience the instruments and music firsthand.

As its presence continues to grow, the ensemble looks ahead to future engagements, including its annual fall concert on November 21st. This special evening will reflect not only the cultural richness and musical refinement of Japanese music, but also the spirit of community at the heart of LA's 33 Strings.

LA's 33 Strings is generously supported by grants from the California Arts Council, LA County Arts and Culture, Japan Foundation, and the Eastside Arts Initiative.

Instructors

Koto: Kozue Matsumoto and Jeremy Turner
Shamisen: Trevor Newman and Sebastian Melendez
Shakuhachi: Shoshi Watanabe and Cole Sainburg
Documentarian: Yoshiya Suenaga

Return to Main Menu

Workshops Schedule and Program

Marimba Workshop

Sunday October 25
3:45–4:45 PM
Schoenberg Music Building (SMB) 1325 – Choral Room

Led by Masanga Marimba
Welcome by Maureen Russell



Workshop Description

In this workshop you will learn parts for 2–3 musical selections on Zimbabwean-style marimba. This ensemble consists of multiple soprano, tenor, baritone, and bass marimbas, along with percussion. You will learn several marimba parts, singing, historical background on the development of the Zimbabwean marimba ensemble, and cultural background of the music selected.

Ensemble and Instructors

Masanga Marimba performs traditional and popular music from Africa and Latin America. The instruments used in this ensemble consist of 7 Zimbabwean marimbas of various sizes along with vocals, drums, and percussion. The word “Masanga” comes from a Shona word that means the coming together of rivers or roads, representing the meeting of African and Latin musical traditions in this group. Masanga Marimba formed in the year 2000 and has performed at the Hollywood Bowl, Los Angeles County Music Center, Grand Performances, Getty Center, Skirball Cultural Center, Ford Amphitheatre, California Worldfest, Millpond Music Festival, Strawberry Festival, and many other high-profile music venues. The ensemble has opened for Neil Young, Stephen Stills, Beck, Lana Del Rey, John Mayer, Nora Jones, Father John Misty, Los Lobos, Ziggy Marley, Pink Martini, and many others.

The group is led by Dr. Ric Alviso (UCLA Ethnomusicology PhD, 2002), Professor of World Music at California State University, Northridge. Professor Alviso studied traditional African music in Senegal, Zimbabwe, and Ghana. The members of Masanga have degrees in percussion performance, music composition, jazz performance, and music therapy. Masanga is one of the few marimba ensembles in the U.S. that combines Latin and African traditions. For more information go to: www.masanga.com

Masanga Marimba: Ric Alviso, Monica Bowser, Wyatt Garrett, Steve Hernandez, Risa Isogawa, Joel Mankey, Nick Schutz, Alex Smith, and Stefani Thomas. With Special Guests: Michael Fandetti, Mark Trejo, Yuri Batres, and Ron Aggabao.

Concerts Schedule and Program

Saturday October 24

7:00 PM
Lani Hall

Welcome by Dean Michael Beckerman, The Herb Alpert School of Music

"Gagaku: Continuity and Change" by Robert Garfias

Robert Garfias

Robert Garfias arrived at UCLA in the summer of 1956. In the fall of 1956, he was given a graduate assistantship to manage the Ethnomusicology Archive. He worked on adding recordings from China (PRC), Burma, Vietnam, Thailand, and Japan to the Archive's holdings. When he returned from Japan in 1961, he again worked in the Archive, accessioning Mantle Hood's fieldwork recordings from Java. He also dubbed and accessed the Colin McPhee 78 rpm discs. Garfias continued his work in the Archive until he left for Seattle, Washington, in the fall of 1962.

During his time at UCLA, Garfias researched gagaku for both his master's thesis and his doctoral dissertation. The focus of his research was a study of the living contemporary practice of gagaku in the Japanese Imperial Palace and to trace, from historical documents, the patterns of change that occurred during the 900 years of its practice in Japan. Garfias' master's thesis was titled "The Basic Melody of the Tōgaku Pieces of the Gagaku Repertoire." Garfias was UCLA Ethnomusicology's very first MA graduate, in 1958. Garfias' dissertation in 1965 was titled "The Tōgaku Style of Japanese Court Music: An Analysis of Theory in Practice." A version of his dissertation titled *Music of a Thousand Autumns: The Tōgaku Style of Japanese Court Music* was released as a book by the University of California Press in 1975.

In 1959 the Japanese imperial court musicians toured the United States. Garfias toured with them as an interpreter. They performed three nights at UCLA, where Garfias gave the introductory lecture each night. Garfias wrote the program booklet for the tour, *Gagaku: The Music and Dance of the Japanese Imperial Household* (New York: Theatre Arts Books, 1959).

The UCLA Music of Japan Ensemble began in 1956 as a gagaku group led by then-graduate student Robert Garfias. In May 1960, the Music of Japan Ensemble performed in the *Festival of Oriental Music and the Related Arts*. Produced by Mantle Hood, this event, now called the *Spring Festival of World Music*, has taken place annually ever since. The Music of Japan Ensemble remained an extra-curricular "study group" until 1964–1965, when Music 45G/145G: Music of Japan was offered for the first time. Instructors of the Music of Japan Ensemble included: Robert Garfias (1956–1961), Suenobu Togi (1961–1993), Mitsuru Yuge (1962–1989), Ikuko Yuge (1962–2001), Naoko Terauchi (1995–1996), and Bill Shozan Schultz (1995–2001).

During his academic career Robert Garfias founded the ethnomusicology program at the University of Washington, served as Dean of the School of Fine Arts at the University of California, Irvine, and conducted significant periods of fieldwork and language study around the world, including in Japan, Korea, Burma, Okinawa, the Philippines, Mexico, Central America, Zimbabwe, Romania, Turkey, and Spain. Garfias was appointed to the National Council on the Arts of the National Endowment for the Arts and also the Smithsonian Council. He served as a senior research fellow for the Japanese National Museum of Ethnology in Senri (Osaka), Japan. In 2005 the Government of Japan awarded Robert Garfias the Order of the Rising Sun, Gold Rays with Neck Ribbon, for his service to humanity.

Kinnara Gagaku in Concert



Kinnara was formed in 1969 by Rev. Masao Kodani and several members of Senshin Buddhist Temple, and includes a gagaku group of 15–20 musicians and dancers and a taiko group. It sponsors study groups and conducts seminars on Buddhist culture and performing arts.

Gagaku is the oldest existing tradition of orchestral music and dance in the world, representing the court music and dance of ancient Asia (Central Asia, Southeast Asia, India, China, Manchuria, Korea and Japan). It is the collective music of these areas up to the 10th century and as early as the beginning of the common era. This music is preserved and performed to this day in Japan and, to a lesser degree, in Korea. In Japan, it became part of the liturgical music and dance of our Jodoshinshu sect in the 17th century and has been performed in our temples in America since the early 1900s.

Kinnara had the rare opportunity to study gagaku under the guidance of Professor Suenobu Togi, emeritus professor of the Department of Music at UCLA and musician in the Imperial Household Department of Court Music in Japan. He taught the group from 1969 to 2010. Kinnara Gagaku continues to perform at various temples for special services, as well as at cultural centers and universities. In October 2023, Kinnara Gagaku performed at Walt Disney Hall in downtown Los Angeles for the celebration of their 20th anniversary.

Concert Program

NETORI: A Kangen program usually begins with *Netori* (音取り一 - *taking the note*). This is a short piece which presents the mode in which the piece to be played is written. It begins with the shō and is followed in turn by the hichiriki, ryūteki, and kakko. This is followed by the biwa and gakusō. Netori is a refined, abstracted form of tuning up that is meant to set the chōshi or mood of the piece to be played.

ETENRAKU (越天楽 - *transcending-heaven-music*): Tōgaku; in Hyōjō, Ôshikichō, and Banshikichō modes; New Music.

Some theories claim the piece to have been composed in Japan. Others believe the piece in Banshiki mode to have originated in Khotan, a Central Asian tributary state of the T'ang Dynasty whose music was adopted into the music of the Chinese court. Others attribute the piece to the Emperor Wen (reigned 180~157 BC) of the Han Dynasty in China. The piece exists in three modes. The piece in Hyōjō mode is the most familiar of all gagaku pieces. This melody has become the basis for many Japanese Christian hymns, Buddhist gathas, and folksongs such as *Kuroda Bushi*. It has come to be used in recent times as processional music in weddings.

GOSHŌRAKU (五常楽 - *five-eternal-music*): Tōgaku; Hyōjō mode; New Music.

A piece written by the T'ang Emperor Tai Tsung (太宗 - reigned 627–649 AD). *Go* means "five" and *shō* means "constant" or "eternal." *Goshōraku* means the music of the five eternal or constant values or virtues according to Confucianism:

1. Benevolence, *jin* (仁) - corresponding to the note *kyū* (宮) of the Chinese pentatonic scale.
2. Righteousness, *gi* (義) - corresponding to the note *shō* (商).
3. Propriety, *rei* (禮) - corresponding to the note *kaku* (角).
4. Wisdom, *chi* (智) - corresponding to the note *chi* (徵).
5. Sincerity, *shin* (信) - corresponding to the note *u* (羽).

These five constants were deemed the essential qualities to be cultivated in a man. The music was written to promote the cultivation of these virtues, a typical example of the strong Confucian attitude of the role of music for the purpose of moral education and edification. The dance is composed of four dancers in Banne costume.

BAIRO (陪臚): Tōgaku, Hyōjō mode, Ancient Music.

One of the eight pieces of Rinyūgaku brought by Fat Triet and Bodhisena to Japan. It is said to be a piece native to Rin-yū, an ancient kingdom centered in the city of Hue in present-day Vietnam. The dance is performed by four dancers in Ryōtō costume with sword, spear, and shield and was choreographed in Japan.

The piece is said to have been played by the forces of the Imperial Prince Shōtoku Taishi in a battle against the Moriya army. Originally believed to be a military piece, Bairo came to be played by armies preparing for battle. It is said that if Bairo is played seven times in succession, victory would be assured through the mystic power of the Buddha in which light is emitted from the *urna* (a spot between and slightly above the eyes) with an enormous sound. Bairo is often used today as recessional music in temples.

Performers

Kakko -
Johnny Mori

Taiko -
Donna Ebata

Shoko -
JoAnn Komai

Biwa -
Qris Yamashita

Koto -
Yoriyo Furumoto
Lori Nishida

Sho -
Denise Kodani
Kazuyuki Kawata
Sayoko Takasue
Riki Okazaki

Ryuteki -
Rev. Ryuta Furumoto
Yoshi Ono
Sachiko Narisawa
William Melega
Paul Humphreys

Hichiriki -
Rev. Mas Kodani
Robert Susumu Yuge
Rev. Kenjun Kawawata

Concerts Schedule

Masanga Marimba in Concert

Sunday October 25

7:00 PM
Lani Hall

Welcome by Maureen Russell



Masanga Marimba will perform a selection of pieces from Zimbabwe, South Africa, Cameroon, Colombia, Guatemala, and Mexico on Zimbabwean-style marimbas, mbira, drums and percussion. Participation is appreciated!

Ensemble Biography

Masanga Marimba performs traditional and popular music from Africa and Latin America. The instruments used in this ensemble consist of 7 Zimbabwean marimbas of various sizes along with vocals, drums, and percussion. The word "Masanga" comes from a Shona word that means the coming together of rivers or roads, representing the meeting of African and Latin musical traditions in this group. Masanga Marimba formed in the year 2000 and has performed at the Hollywood Bowl, Los Angeles County Music Center, Grand Performances, Getty Center, Skirball Cultural Center, Ford Amphitheatre, California Worldfest, Millpond Music Festival, Strawberry Festival, and many other high-profile music venues. The ensemble has opened for Neil Young, Stephen Stills, Beck, Lana Del Rey, John Mayer, Nora Jones, Father John Misty, Los Lobos, Ziggy Marley, Pink Martini, and many others.

The group is led by Dr. Ric Alviso (UCLA Ethnomusicology PhD, 2002), Professor of World Music at California State University, Northridge. Professor Alviso studied traditional African

music in Senegal, Zimbabwe, and Ghana. The members of Masanga have degrees in percussion performance, music composition, jazz performance, and music therapy. Masanga is one of the few marimba ensembles in the U.S. that combines Latin and African traditions. For more information go to: www.masanga.com

Concert Program

Mauya Mauya- This is a welcome song sung throughout Zimbabwe. "Mauya mauya" means "welcome" in Shona. Lyrics include phrases such as “we used to hunt with bow and arrow” and “we used to wear loin cloths” as a way to introduce outsiders to the traditions of the Shona.

Chiro Chacho- This Shona song is traditionally performed by the bride’s family during wedding celebrations. It is a playful, lighthearted, and humorous song where the bride's side teasingly pretends to “mistake” the incoming groom for a strange, four-legged creature or animal. Arranged by Dumisani Maraire and Ric Alviso.

Skokiana- The original melody comes from a Shona song about a man and woman fighting in bed over the covers. In 1947, Zimbabwean musician August Musarurwa used the melody for an international hit he called "Skokiaan," which is also the term used for homemade beer. It became an international hit and was covered by Louis Armstrong, Perez Prado, Bill Haley, and Herb Alpert. Arranged by Alport Mhlanga and Ric Alviso.

Chana- A traditional Shona song meaning "my child" or "my kid." The term also applies to baby goats. Arranged by Jacob Mafuleni.

La Bala- This is a medley of cumbias from Colombia, Peru, El Salvador, and Guatemala in the *orquesta marimba* style you would find throughout Guatemala today.

La Iguana- A son jarocho tune from Veracruz. The lyrics make fun of the various movements of this often-mocked creature.

Bailando en Tercera Dimension- Another medley of well-known cumbias from Colombia (one by way of a zydeco tune from Louisiana) in the *marimba orquesta* style, along with a Guatemalan finale in a merengue style and designed for ballroom or folk dancing.

Grazing in the Grass- The international hit by South African trumpeter High Masekela with words added by the American group The Friends of Distinction.

Waka Waka- During WWII, France called upon men throughout the African colonies to join the war. In Cameroon, those answering the call created this marching song to unite the soldiers in the common goal of working together to liberate France. Later, in 1984, members of the Cameroonian Presidential Guard created a pop tune, which eventually made it to Colombia where Shakira heard it as a young girl. Her version became the official song of the 2010 World Cup.

Sarura Wako- A Shona song from Zimbabwe meaning “choose your partner” or “choose the one you like.” Based on a traditional children’s circle game where participants take turns choosing and describing their ideal partner or friend. Arranged by Sheree Seretse and Ric Alviso.

Masanga Marimba: Ric Alviso, Monica Bowser, Wyatt Garrett, Steve Hernandez, Risa Isogawa, Joel Mankey, Nick Schutz, Alex Smith, and Stefani Thomas. With Special Guests: Michael Fandetti, Mark Trejo, Yuri Batres, and Ron Aggabao.

All songs arranged by Ric Alviso unless otherwise indicated.