Dear Faculty, Students, Staff, and Friends,

Greetings from the Ethnomusicology Publications Office! This issue brings you updates about the recent accomplishments of department faculty, students, and alumni.

The 2017–2018 school year has been exciting so far, with a variety of events, including a residency by composer and flutist Nicole Mitchell, sponsored by James Newton. We also welcome new members to our School of Music family, including two new post-doctoral scholars, and new staff and faculty members.

Anna Davenport and Anna Zargaryan, Publications Coordinators
Kathleen Hood, Publications Director

Jutarat Traivutti, Suttijit Chunphundha, and Vitiya Siripanya performing Sukhothai Dance (one of five ancient dances), a dance based on old sculptures and paintings. The performance was for the Loy Krathong event, which took place at the Thai temple in Escondido, CA, on November 19, 2017. The live traditional Thai music accompanying the dances was conducted by Prof. Supeena Insee Adler. The musicians are from the Thai temple in Escondido, Wat Thai Los Angeles, Chicago, the Royal Thai Consulate, and Tourism Authority of Thailand in Los Angeles. Photo credit: Chaiya Kalapak
School of Music News

The Lowell Milken Fund for American Jewish Music was established in 2017 with a gift from the Lowell Milken Family Foundation. Under the direction of Mark Kligman, the Mickey Katz Endowed Chair in Jewish Music, the fund expands UCLA's commitment to advancing the field of American Jewish Music.

The Milken Fund staff now includes Professor Mark Kligman, the Mickey Katz Endowed Chair in Jewish Music; Lorry Black, Ph.D., Associate Director, and Lillian Wohl, Ph.D., Postdoctoral Fellow.

The Milken Fund sponsored the conference American Culture and the Jewish Experience in Music on November 5–7, 2017. The three-day program featured a series of academic presentations and performances. A highlight of the conference was the première performance of David's Quilt, a new work by sixteen Los Angeles-based composers, including a school of music faculty member and several graduate students in composition working together with the Max Helfman Institute, presented at the Stephen Wise Temple on the evening of Sunday, November 5.

Department News

UCLA Emeritus Prof. J. H. Kwabena Nketia was honored on the occasion of his ninety-sixth birthday for his contributions to Ghana's traditional music and as a promoter of African tradition. Various Ghanaian dignitaries were in attendance, including President Nana Addo Dankwa Akufo-Addo and former President Jerry Rawlings and his wife Nana Konadu Agyeman Rawlings. Professor Nketia was a professor in the UCLA Department of Music in 1963 and again from 1968 to 1983 (the Department of Ethnomusicology was not a separate department until 1989).

To learn more, visit these links: https://www.youtube.com/watch?v=7agPrAat0g4&t=2s
[note: this video breaks up in the middle]
https://www.ghanaweb.com/GhanaHomePage/NewsArchive/Emeritus-Professor-Kwabena-Nketia-is-a-national-treasure-Asantehene-585926

Ensemble News

This year, the department has a new Afro-Cuban Ensemble, the first since 2009, when the ensemble was led by Francisco Aguabella. The faculty ensemble director is Prof. Steven Loza, and the ensemble assistant director is graduate student David Castañeda.
New to the Department

New Tenure-Track Faculty Member

**Katherine In-Young Lee** (Ph.D. Ethnomusicology, Harvard University; M.A. Ethnomusicology, University of Washington) is intrigued by how analyses of sound and music can offer reappraisals of past events and contemporary cultural phenomena. In this vein, she has developed research projects that engage various types of “sonic evidence”—from the politicized drumming of dissent to the audible dimensions of a nation branding campaign. Her forthcoming book, *Dynamic Korea and Rhythmic Form* (Wesleyan University Press), explores how a percussion genre from South Korea (*samul nori*) became a global music genre. More broadly, she contends that rhythm-based forms serve as a critical site for cross-cultural musical encounters. Lee’s research on the role of music at scenes of protest during South Korea’s democratization movement was recognized with the Charles Seeger Prize by the Society for Ethnomusicology and the Martin Hatch Award by the Society for Asian Music. She has published in *Ethnomusicology*, *The Journal of Korean Studies*, and *Journal of Korean Traditional Performing Arts*. Additionally, she has previously worked in arts administration in Seoul, South Korea, and she helped to host numerous musicians and scholars at UC Davis (2012-17).

New Lecturers

**Mehrdad Arabifard** has an established record as a performer of Persian percussion instruments who studied with Ostad Morteza A’yan and Ostad Amir-Nasser Eftetah. For over 35 years he has made a successful living playing the tombak, daf, kamanche and violin. Mr. Arabifard has received numerous awards for his work from prestigious institutes, including the “Master Musician Fellowship” in 2006 from the Durfee Foundation in Los Angeles. Mehrdad has recorded more than 30 music albums as a performer, composer and arranger. The highlights of this collection are his recordings with prominent master musicians Hassan Kasaie and Jalil Shahnaz, with whom he appeared in many concerts. Mehrdad has also recorded music for the soundtrack of several Hollywood films, including *The Passion of the Christ*, which was nominated for an Academy Award for Best Original Score in 2004, *Hidalgo*, *Helen of Troy*, and *Jack Reacher 2: Never Go Back*.

New trombone faculty member **Duane Benjamin** has performed and recorded with jazz greats like The Count Basie Orchestra, Stanley Clark, The Gerald Wilson Orchestra and The Clayton–Hamilton Orchestra, not to mention contemporary legends like Justin Timberlake, Michael Jackson, Joss Stone, Diana Ross, Earth Wind and Fire, Jamiroquai, Gladys Knight, Marvin Gaye, The Temptations, The Four Tops, rock guitarist Steve Vai, Kirk Franklin and many more. As an orchestrator his work has also been featured on top rated television shows such as *American Idol* and *The Voice*.

Saxophonist, composer, and arranger **Hitomi Oba** (M.A. Music Composition; B.A. Ethnomusicology/Jazz Studies, UCLA) will direct the UCLA Contemporary Jazz Ensemble in 2017-18, bringing a fresh perspective to jazz students. Oba is also teaching music theory in the Department of Music, incorporating Western classical, jazz, American popular music, and various world musical genres. Her second jazz album, *Negai*, released under Japanese label M&I and distributor Pony Canyon, Inc., received the prestigious “Swing Journal 42nd Annual Jazz Disc Awards, New Star Award,” following her critically acclaimed first album, *First Flight*.
Veronica Pacheco (Ph.D. Ethnomusicology, UCLA; M.A. Music/Ethnomusicology, University of Alberta, Canada) specializes in ritual music of the indigenous people in Mexico and the relevance of culture for sustainable development. She has published on the historical narratives and participatory aspects of musical performances. Her interests have led her to conduct research on Bedouin women’s music in Israel, Chilean emigrants in Canada, and Huaves, Nahua, and Chontal communities in Mexico. She is an active member of the jaranero community of Southern California.

Postdoctoral Scholars in Ethnomusicology

For the first time, the Department of Ethnomusicology is hosting two postdoctoral scholars. The postdoctoral scholars, or “postdocs” for short, hold doctoral degrees and are engaged in advanced training and education, and they conduct research under the guidance of a faculty member at UCLA. A postdoctoral scholar position prepares a recent graduate for a career in academia, industry, government, or the non-profit sector.

Mohsen Mohammadi (Ph.D. in Musicology, Utrecht University, the Netherlands, with an emphasis in ethnomusicology hosted by UCLA; M.A. in History, University of Tehran, Iran) studies music, history, and ethnomusicology and plays the setar. His publications focus on the history of music in Iran, Central Asia, and India, using first-hand sources including manuscripts, historical texts, diaries and memories, old newspapers, and early recordings. While doing research for his dissertation, he studied the history of the Persian modal system. His dissertation examines the formation of the system of seven dastgāh and five āvāz and its evolution into the twelve dastgāh system in ethnomusicology literature. He has also conducted fieldwork on ethnic cultures in Iran, the results of which have not yet been published.

Examining media circulation, band touring, and live performance in the context of emerging music industry organizations, Shannon Garland’s (Ph.D. and M.A. Ethnomusicology, Columbia University) work addresses affect, aesthetics, and sociality in the production of differential economies of value. Her book project, For the Love: Independent Music, Affect, and Labor in Brazil and Beyond, traces the interrelationships between cultural finance, social networking, and live performance, to show how aesthetic judgement forms through both global political economy and the intimate politics of social relationships. Dr. Garland serves as the 2017-2019 chair of the Economic Ethnomusicology Special Interest Group within the Society of Ethnomusicology.

New Visiting Scholar 2017-18

An Assistant Professor in Sociology at Paris Descartes University, Sophie Maisonneuve (PhD. History and Civilizations, European University Institute, Florence, Italy; M.A. Sociology and Anthropology, École Normale Supérieure and École des Hautes Études en Sciences Sociales, Paris, France; M.A. Musicology, École Normale Supérieure, Paris, France) co-authored, with Antoine Hennion and Émilie Gomart, Figures de l’amateur (La Documentation française, 2000) and published L’invention du disque: Genèse de l’usage des médias musicaux contemporains (Editions des Archives Contemporaines, 2009). In English, she authored “Between History and Commodity: the Production of a Musical Patrimony Through the Record in the 1920-1930s.” Poetics 29(2), 2001:89-108. Sophie Maisonneuve is currently working on a research project on the heritagization/patrimonialization of music as related to its commodification, its globalization, and the technological aspects of its circulation, consumption, and conservation.
Archive News

The UCLA Digital Archiving Collective (which includes the UCLA Ethnomusicology Archive) presented Session One of their 2017-18 UCLA Visiting Speaker Series, which was held on Friday, October 13, 2017, in Jan Popper Theater (Schoenberg Music Building). Featured speakers were Arnold Hirshon (Case Western Reserve University Library), David Seubert (UC Santa Barbara Cylinder Audio Archive), Mark Turner (Case Western/International Distributed Little Red Hen Lab), and Pamela Vadakan (UC Berkeley/California Revealed). Speaker presentations were followed by a roundtable session with members of the Digital Archiving Collective and a closing Q&A session.

The theme, “Collection Sustainability,” centered around issues of:

- long-term collection, reformatting, and storage of digital and analog media materials
- challenges of securing effective equipment, personnel, and technical training
- strategies for locating relevant collections and cultivating relationships with collectors and donor organizations
- competing demands of larger archives and smaller institutions catering to narrower constituencies
- potential partnerships for sharing knowledge and resources between and across archiving institutions.

Featured roundtable participants from UCLA included Aaron Bittel and Maureen Russell (Ethnomusicology Archive); Callie Holmes and Matthew Vest (Music Library); Tim Groeling and Francis Steen (Department of Communication Studies); Michelle Caswell (Department of Information Studies); Xaviera Flores (Chicano Studies Research Center); and T-Kay Sangwand (Charles E. Young Research Library).

This event was hosted by the World Music Center at UCLA, The UCLA Herb Alpert School of Music Department of Ethnomusicology, and organized by the UCLA Digital Archiving Collective, a cross-campus organization with members from UCLA’s Department of Information Studies; Department of Communication Studies; Department of Film, Television, and Digital Media; Center for Digital Humanities; UCLA Film and Television Archive; UCLA Ethnomusicology Archive; UCLA Library; UCLA Music Library; Ralph J. Bunche Center for African American Studies; and UCLA Chicano Studies Research Center. Funding was provided by UCLA’s Interdisciplinary and Cross-Campus Affairs Office.

Instrument News

Adjunct Assistant Professor Supeena Adler has been hired as our new instrument curator. She will oversee the department’s large world musical instrument collection, one of the largest owned by a university, now numbering approximately eight hundred items. She continues to direct our Music of Thailand Ensemble and will also teach selected courses for the Department of Ethnomusicology.

On September 28, 2017, Supeena Insee Adler received a donation in support of the Thai Music Ensemble Class from the Royal Thai Consulate, Los Angeles. The check was presented by General Consul, Mr. Tanee Sangrat, consul Kanpirom Vichathorn and consulate staff.

On November 19, 2017, Adler performed Thai music with community members at the Loy Krathong Festival (Floating a basket into the river Festival), at the Thai temple in Escondido where she also teaches and directs the youth Thai music ensemble. The event included a parade, food and craft vendors, games, live music and dance performances, beauty pageants, and raffle tickets.

World Music Center News continues on next page.
UCLA Ethnomusicology Publications, in collaboration with CENIDIM and the UCLA Latin American Institute, announces its latest publication, *Musicología Global: Pensamientos clásicos y contemporáneos sobre la etnomusicología*. Edited by Steven Loza, the goal of this Spanish language anthology is to present new perspectives on ethnomusicology, or rather, global musicology. For more information and to order, visit: [https://www.ethnomusic.ucla.edu/musicologia-global](https://www.ethnomusic.ucla.edu/musicologia-global).
Faculty and Staff News

On September 30, **Supeena Adler** organized a performance of Thai music and dance as part of the Harmony and Motion International Music and Dance Festival which took place at the Creative Performing and Media Art School in San Diego, CA.

She and Professor Deborah Wong from UC-Riverside will travel to Thailand to conduct fieldwork research on the rituals and performances surrounding the cremation of Thai King Rama IX in Bangkok in October 2017. She also will present a paper and perform Thai music for the Council of Thai Studies Conference which will take place on the UCLA campus on November 10-11, 2017.

**Prof. Savage’s** new book, *Music, Time and Its Other: Aesthetic Reflections on Finitude, Temporality, and Alterity* has been published by Routledge. His article, “Emancipatory Alternatives, Sites of Resistance: Social Subversion, Political Contestation, and Dystopic Imaginaries,” was published in the journal *Social Imaginaries*. Prof. Savage gave two presentations titled “The Key Roles of Ideology and Utopia” and “Domination, Authority, and Violence” at the Fonds Ricoeur, which is the major Ricoeur archive in Paris, on the occasion of the 30th anniversary of the publication of Paul Ricoeur’s *Lectures on Ideology and Utopia*. He gave a paper titled “A Global Imaginary? Phronesis, the Rule of Justice, and the Idea of a Common Humanity” at the Society for Ricoeur Studies conference at Boston College. The entry on Paul Ricoeur in the Routledge Encyclopedia of Philosophy that he was commissioned to update has also been published.
New Graduate Students

**Lucas Avidan** studied the popular music of East Africa, specifically in the musical culture coming out of Dar es Salaam, Tanzania. He is working on seeing how this music represents Dar es Salaam in local and global contexts. He also plays the trombone, particularly jazz.

Born and raised in Taiwan, **Mei-Chen Chen** received her M.A. in Ethnomusicology at Indiana University Bloomington. Her research interests focus on historical music recordings; cultural policies and local practices related to intangible cultural heritage, particularly on performing art traditions within Taiwan. Mei-Chen received her B.A. in Chinese Music at Tainan National University of the Arts in Taiwan, where she was trained as a professional musician, majoring in *guzheng* and minoring in Chinese percussion and *sanxian*.

Native Angeleno **Alfredo Rivera** received his B.A. in Ethnomusicology (jazz studies concentration) with a minor in Music Industry and an M.A. in African American Studies. His master’s thesis looked at the musical collaborations of National Endowment for the Arts jazz masters Randy Weston and Pharaoh Sanders with Gnawa musicians from Morocco. Alfredo has worked as a musician with Kenny Burrell, Billy Higgins, Gerald Wilson, Azar Lawrence, Ozomatli, and Brandy as well as recorded with various artists such as Robin Thicke, Carlos Niño, Donald Vega, Josef Leimberg, Terrace Martin, and Kamasi Washington. His debut album *Black Maya Voodoo* features Ron Carter and Pharaoh Sanders’ band members. He is currently interested in ethnographies involving oral histories of jazz musicians in Los Angeles. Alfredo is looking forward to recording musical projects at the UCLA Herb Alpert Studio with some of these musicians. He is also looking forward to returning to play North Indian tablas on campus and to exploring several of the ensembles this department has to offer. Photo of Alfredo and Esperanza Spalding (on bass) courtesy of Alfredo Rivera.

New Graduate Students continues on next page.
Heidi Xiaorong Yuan is from a small city called Cangzhou near Beijing in Mainland China. She began playing the piano when she was six years old. After graduating from the Central Conservatory of Music (Beijing) as a musicology major, she came to the U.S. to pursue higher education. In addition to piano, she studied various musical instruments such as guitar and djembe. Ultimately, Thai instruments captured her interest. She is particularly fascinated by the Thai classical musical ensemble and she is a ranat-ek (Thai xylophone) virtuoso. She also worked for the Musical Instrument Museum in Phoenix, Arizona, assisting with the special exhibit “Ancient Musical Treasures from Central China: Harmony of the Ancients from the Henan Museum.”
Student News

Fowler Out Loud!

Recent months have seen UCLA Ethnomusicology students frequently performing as featured artists in the UCLA Fowler Museum’s “Fowler Out Loud!” concert series. Concerts are held weekly in the museum’s main courtyard and are open to the public with free admission. To see the complete series listing and to learn more about the Fowler Museum, please visit: http://www.fowler.ucla.edu/events/

SAHARA GRIM: October 11, 6:00 – 7:00 PM
In the first Fowler Out Loud of the fall quarter, Sahara Grim shared her original compositions that include influences of jazz, soul, and funk. These pieces are experiences that emphasize human rights, art, imagination, and spirituality. Studying her cultural roots and collaborating with world music majors has led to creating new sounds for these compositions, making music about the connections and communication that can exist between different cultures.

MARIACHI DE UCLATÁN: November 1, 6:00 – 7:00 PM
Founded in the 1960s, Mariachi de Uclatlán is the one of the oldest collegiate mariachi groups with alumni who have gone on to perform with groups such as Mariachi Los Camperos de Nati Cano, Mariachi Sol de México, and Mariachi Reyna de Los Ángeles. Coinciding with Día de los Muertos, this performance featured a repertoire of holiday and well-loved mariachi standards.

UCLA MUSIC OF CHINA ENSEMBLE: November 8, 6:00 – 7:00 PM
The UCLA Music of China Ensemble, presented concerts, lectures, and instrument demonstrations. For this event, the ensemble played traditional and contemporary Chinese music including Kun Opera, silk and bamboo music, and solos on dizi, erhu, and zheng.

Albert Agha has been conducting his dissertation fieldwork in Yogyakarta, Indonesia, performing and collaborating with numerous musicians in the region. He has also held workshops on Arab music at Yogyakarta State University and the State Islamic University, and has presented a paper at a music education conference. Albert has recently appeared in nationally televised events performing with Habib Sayech and Cak Nun, who are among the most popular performers of Islamic music in Indonesia today. He also spends the majority of his time with college students who perform Arab and Islamic music extensively in various public or private events. His research centers around the ways in which Indonesian Muslim youth, primarily college students and centennials, negotiate and disrupt the mainstream perceptions of an Arab otherness and traditional Islam. Albert will present a paper on his work at the SEM conference in Denver this fall. He is pictured here with students of the State Islamic University in Yogyakarta performing at a private event in Teguh, a small town in North Central Java.
Edwin Porras conducted preliminary fieldwork research in Cuba for three months in Summer 2017. Porras presented his findings at three conferences: the UC-CUBA 7th Annual Graduate Student Conference in Merced, California (2016), the 20th International Conference of the European Foundation for Chinese Music Research (CHIME) in Los Angeles (2017), and the 44th World Conference of the International Council for Traditional Music in Limerick, Ireland (2017). In January 2017, Porras participated as a Spanish/English translator in Cuba for the introduction of the book Huellas Chinas en Este Lado del Atlántico. He advanced to candidacy in May 2017 and secured four grants for the 2017-2018 academic year. In August, Porras started working with the UCLA Library as a research associate for the International Digital Ephemera Project. Currently, he is conducting archival work at University of Miami and Florida International University. He has an institutional affiliation with the Instituto Cubano de Historia and went to Cuba in October 2017 to conduct funded fieldwork for an entire year. In May 2018, Porras will be in Portugal for the 21st CHIME conference.
Logan Clark (Ph.D. 2016) started as the Executive Assistant for Smithsonian Folkways Recordings in August 2017. In addition to assisting the Director and Curator, Huib Schippers, with various projects, she is helping to streamline the production process for new releases.

Kerri Drootin (B.A. 1999) is an in-house music supervisor for NBCUniversal Television and was nominated this year for an Emmy for her work on the Netflix show *Master of None* in the category Outstanding Music Supervision. This was the first year that this category was recognized by The Academy. She is also currently music supervising *AP Bio* (NBC), *Brooklyn Nine-Nine* (Fox), *The Good Place* (NBC), *Law & Order True Crime: The Menendez Murders* (NBC), *Channel Zero* (SyFy) and *Falling Water* (USA).


Juniper Hill (Ph.D. 2005) has accepted the position of Professor and Chair in Ethnomusicology in the Institute of Music Research at Julius Maximilian University of Würzburg in Germany. She is excited about the opportunity to further develop the Ethnomusicology program in this lovely Bavarian setting and encourages UCLA colleagues to stop by if they will be traveling through central Europe.

As of spring 2017, Stephanie Sybert (B.A. 2016) joined the Recording Academy’s Awards department as the genre coordinator for the World Music, New Age, and Contemporary Instrumental genre fields. For the past 60 years, the Recording Academy (NARAS) has honored achievement in the recording arts through the GRAMMY Awards—the only peer-presented award to honor artistic achievement, technical proficiency and overall excellence in the recording industry, without regard to album sales or chart position. The Academy also supports the music community at large through its advocacy, networking, and charitable programs.

Stephanie is an alumnus of the Ethnomusicology, World Music program as well as the Music Industry minor program, and worked as an assistant at the Ethnomusicology Archive during the 2015-2016 year. She is grateful to everyone at UCLA who supported her academic and professional career, and is honored to be a part of the 60th Awards season.
Fall 2017 Events

UCLA Jazz Combos Concert

Monday, November 27, 7:00 – 10:00 pm
Schoenberg Hall

Concert featuring UCLA student jazz combos, directed by Clayton Cameron, Charley Harrison, Roberto Miranda, Charles Owens, and Michele Weir; with special guests, Thelonious Monk Institute Ensemble. The combos, ranging in size from three to ten musicians, perform well-known jazz standards, popular songs, and compositions composed and arranged by the students themselves. Smaller jazz ensembles allow student musicians the opportunity to explore composition and improvisation more intensely.

UCLA Big Band Concert

Tuesday, November 28, 7:00 – 10:00pm
Schoenberg Hall

The UCLA LatinJazz Big Band, the Contemporary Jazz Ensemble, and the UCLA Jazz Orchestra, directed by world-class jazz artists, perform well-known jazz standards as well as compositions written by the faculty directors and the students themselves. The LatinJazz Big Band is directed by Grammy Award-nominated recording artist, Dr. Bobby Rodriguez. The Contemporary Jazz Ensemble is directed by Hitomi Oba, co-founder of the composer/performer new music collective L.A. Signal Lab. The Jazz Orchestra is directed by Charley Harrison, whose recently released album, Keeping My Composure, maintained a spot on the charts of JazzWeek for 13 consecutive weeks.

Nicole Mitchell Quartet

Wednesday, November 8, 8:00 – 10:00 pm
Jan Popper Theater

A concert featuring compositions by Herb Alpert Award recipient and flutist Nicole Mitchell. Mitchell was joined by three-time Grammy Award-winner Billy Childs on piano, vocal legend Dwight Trible, and internationally renowned bass player Mark Dresser.

This concert was part of a two-day residency by Mitchell, which included a composition lecture and a performance workshop.

Mitchell is an award-winning creative flutist, composer, bandleader, educator and transdisciplinary conceptualist. Mitchell believes in the transformational power of music, and she seeks to build alternative worlds that bridge the familiar with the unknown. Her mission as a flutist has been to raise respect for the instrument by developing a new improvisational language that incorporates her voice with the flute. The founder of Black Earth Ensemble, Mitchell composes for contemporary ensembles of varied instrumentation and size, while incorporating improvisation and a wide aesthetic expression. She is a Professor of Music at the University of California, Irvine.
Giving to Ethnomusicology at UCLA

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

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

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