

**SEM SW ASU, 4/4-5/14 ABSTRACTS**  
**ALPHABETICAL LIST OF PRESENTERS, W. TITLES**

Andrew DeBoer, Independent Scholar, w. Katherine Palmer and Melissa Vaughn  
“Considering Culture in Perform: Serbian Influences in the Music of Nikola Resanovic”  
(ASU Friday 4pm)  
AV: I will need a projector, a VGA plug, projector screen, speakers, and an mp3 cord to hook from my computer to the speakers.

Tara Hatfield, Music and Biology major, Colorado College (MIM Sat. 2:45)  
“Jauk Manis and Performance-Based Variation in Balinese Music”  
AV Needs: sound, video

Callie Hutchison, DMA in Violin Perf., U of AZ  
“An Introduction to Hindustani Violin Technique  
MIM Saturday 9:30  
AV: Projector and screen

Bliss Little, Faculty Associate in Ethnomusicology, ASU  
“Round Table: Designing and Teaching Online Ethnomusicology Courses.”  
MIM Saturday 11-12  
AV: none

Jose Vicente Neglia, PhD candidate in Ethno, UC—Berkeley  
“Garage Rock, Cultural Production, and the Amateur Sensibility in the Tokyo Underground”

Katherine Palmer, Museum Educator, Musical Instrument Museum  
“Ethnomusicology and Object-Based Learning: Developing Participatory Lessons for Youth.”  
MIM Saturday 10am  
AV: Project digital video from my laptop (mac computer), if possible.

Brenda Romero, Assoc. Prof of Ethnomusicology, U of CO  
“World Music Theories: Old and New Applications and Pedagogies”  
ASU Friday 12:15, for plenary session  
AV: LCD projector / sound

Lior David Shragg, MM in Percussion Perf., U of AZ  
“Coming Home: Investigating the Influence and Transmission of Cuban Music in Ghana.”  
ASU Saturday 3:15  
AV: I will need a projector screen and an adapter to play audio from my computer.

Cara Schreffler, PhD candidate in Ethnom , U of CO  
“Cosmology, Music, and Identity in the Andes”

ASU 2:30

AV: sound system and a projector I can integrate with my computer (I have the necessary attachments).

Kelsey Thibdeau, PhD candidate in Ethnomusicology, U of CO

“Musical Humanism in the Syrian Revolution: A Study of the Work of Malek Jandali”

ASU Friday, 3:30

AV: I plan on showing clips of videos, so need a projector, screen, and sound capabilities.

Michele Lynn Von Haugg, Executive Director, Clarinets for Conservation

“Clarinets for Conservation: An International and Interdisciplinary Music Education Model”

MIM Saturday 10:30

AV: powerpoint, video, sound

#### **SEM SW ASU, 4/4-5/14 ABSTRACTS, BIOS, E-MAIL**

“Considering Culture in Performance:  
Serbian Influences in the Music of Nikola Resanovic”  
Andrew DeBoer, Independent Scholar  
acdeboer83@gmail.com

Often times, performers do not consider the impact a composer's culture or biography has on the music they produce. By taking into account these important considerations, performers may have a better understanding of the appropriate performance practice for the music. Composer Nikola Resanovic (b.1955) and his music serve as an example of how the knowledge of biographical details can enhance a musical performance. Born in Derby, England, Resanovic is an award-winning composer who currently teaches at the University of Akron in Ohio. While he is influenced by an amalgam of genres and styles - from British rock bands to the canonic works of Western European art music, his Serbian heritage provides the richest source of inspiration. Growing up listening to Serbian and Balkan dance music shaped Resanovic's future compositions, and listeners can hear the profound impact his culture has had on his musical output. During the course of this presentation, I will discuss Resanovic's biography and detail his use of Serbian sounds in two of his works, *The Ox and the Lark* and *Four Miniatures*. After an examination of the defining Serbian/Balkan influences, a clarinet ensemble will perform both works.

#### Biography

Andrew DeBoer is an active musician and teacher in the Phoenix area. He regularly plays with the Arizona Opera and has played with the Phoenix Symphony Orchestra, Paradise Winds, and the Symphony of the Southwest. Andrew has performed throughout the

United States, including Carnegie Hall and on various university campuses.. In 2013 he released his first solo album *Violet Convergence*. He holds a BM from Hastings College and MM and DMA from Arizona State University.

### Biography

Dr. Katherine Palmer is currently the Museum Educator at the Musical Instrument Museum, an adjunct instructor of clarinet and music humanities at Maricopa Community Colleges, and assistant director for Clarinets for Conservation, a non-profit organization that provides music and conservation education in Moshi, Tanzania during the summer months to primary and secondary students. She holds a DMA and MM in clarinet and an MA in ethnomusicology from [Arizona State University](http://www.arizona.edu), has presented papers, presentations, and performances throughout the United States, and in Russia, Japan, Belgium, Italy, Argentina, Peru, and Tanzania.

### Biography

Dr. Melissa Vaughan is currently an instructor and clarinetist in the Phoenix area. She holds a DMA in clarinet from Arizona State University, and degrees from the Eastman School of Music as well as Baylor University. She is an active commissioner and performer of new works for clarinet, and has recently commissioned three new pieces for clarinet by composers Theresa Martin, Chris Burton, and Robbie McCarthy. She has performed in various recitals, chamber groups and orchestras throughout the country as well as Belgium

### **Audio Visual needs:**

I will need a projector, a VGA plug, projector screen, speakers, and an mp3 cord to hook from my computer to the speakers.

“Jauk Manis” and Performance-Based Variation in Balinese Music  
Tara Hatfield (Colorado College)

[tara.hatfield@coloradocollege.edu](mailto:tara.hatfield@coloradocollege.edu) **MIM SATURDAY 2:45**

This study of *Jauk Manis*, a traditional free-standing Balinese dance piece, sheds light on the techniques of performance-based gamelan variation. Jauk Manis is derived from a character originally presented in the traditional dance drama, *Calonarang*. The Jauk character represents a guardian spirit, whose characterization is developed through the costume, choreography, and music of the solo dance. Consistencies within its form, content, and rhythmic variation exist, although no two performances of Jauk Manis are alike. The shared leadership roles of the dancer, drummer, and flute players contribute to the distinctiveness of each performance, as do the specific context and the interpersonal dynamics between a particular gamelan and dancer. A comparison of several renditions of Jauk Manis, illustrated by musical examples, reveals the range of variation possible in this dance. Ethnographic interviews with musicians and dancers explain the interaction among the various performers. This study offers a model for comprehending sources of variation in other genres of Balinese music. Understanding the interaction between dancer and musicians in a more improvisational piece, such as Jauk Manis is to

understand the differences between one performance and the next in Balinese music generally. The research for this paper is based on field work conducted in Bali and the United States during 2013.

### Biography

Tara Hatfield is a senior Music and Biology major at Colorado College. She has been playing Balinese gamelan for the past four years with Colorado College and for two years with Gamelan Tunas Mekar in Denver, Colorado. She spent the past year researching “Jauk Manis” in Bali and the United States. In addition to her interest in ethnomusicology and Balinese gamelan, she enjoys learning about and researching ecology, particularly as it relates to birds of prey.

AV Needs: Sound/Video

### “An Introduction to Hindustani Violin Technique”

Callie Hutchison, U of Arizona

[chutchis@email.arizona.edu](mailto:chutchis@email.arizona.edu)

In this presentation I fuse a study of performance technique and pedagogy, introducing Hindustani violin technique through the lens of a performer trained in western violin practice. While a large body of research on Hindustani music theory, history, and the performance of other instruments exists, very little has been written about the Hindustani violin. Aside from a few short interviews with prominent Hindustani violinists, nothing has been published on technique, performance practice or pedagogy. My research involves a comparative analysis of Hindustani and Western violin techniques, enhanced by data from my violin performance and pedagogy lessons with Hindustani performer/teacher Kala Ramnath. The research (and, briefly, my presentation) also includes documentation of the history of the violin’s regional predecessors such as the *sarangi*, of the violin’s introduction to India, and the first compilation of Hindustani violin techniques and exercises, such as basic sliding, shifting and “improvisation.” Knowledge of the Hindustani violin performance tradition offers Western musicians new perspectives on creative violin approaches, and enhances their ability to perform with greater flexibility and virtuosity.

### Biography

Callie Hutchison is a violinist in the D.M.A. program at the U of AZ. She also serves as adjunct faculty at Cochise College and directs the Cochise County Youth Orchestra

AV: projector and screen

“Round Table: Designing and Teaching Online Ethnomusicology Courses”

Bliss Little, Arizona State University

[bliss.little@asu.edu](mailto:bliss.little@asu.edu)

The round table is geared for those individuals who have taught online ethnomusicology courses or have an interest in doing so. Possible discussion topics include: designing an effective course in the online environment; considering technical support issues and delivery of course content; deciding on appropriate course content (amount and scope); choosing multimedia resources (textbook, readings, audio, video, websites); designing, implementing, and evaluating assessments; developing assignments that reinforce course concepts; creating community among individuals from diverse backgrounds; considering collaborative and experiential learning exercises; communicating effectively with students; giving the appropriate amount and types of feedback; maintaining student engagement throughout the course; addressing different learning styles; improving listening skills for the non-major student; adapting materials from face-to-face classes. (Other topics may be suggested by participants)

Biography:

Dr. Bliss Little teaches music history and ethnomusicology classes at Arizona State University. Her primary research has been focused on the music of modern Greece, and she has presented her work at conferences of the Society for Ethnomusicology, American Musicological Society, Royal Music Association, International Council of Traditional Music, International Congress honoring the composer Manolis Kalomiris, and Rocky Mountain Chapter of AMS. Dr. Little has been a member of the ASU Gamelan Ensemble since its formation in 2003.

Scheduling and AV Needs: nil

“Garage Rock, Cultural Production, and the Amateur Sensibility in the Tokyo Underground”

José Vicente Neglia, University of California-Berkeley

[jvneglia@gmail.com](mailto:jvneglia@gmail.com)

Garage rock is a particularly apt site to explore the concept of the amateur in popular music. The very term “garage” assumes an aesthetic world that revolves around an ideal of amateurism and highly localized and makeshift forms of culture. Rooted in 1960s rock and roll and 1970s punk musics, garage rock in Japan constitutes a niche scene comprised of a small but committed collective of fans and musicians. These fans embody the dual meaning of the term “amateur,” which, on the one hand, refers to a mode of cultural production (amateur musicianship), while on the other, a degree of commitment to an object of attachment (fandom). Drawing on fieldwork from the Tokyo underground garage scene, I explore amateurism in garage culture as both cultural production and style. I seek to bridge the sounded and sensory world of garage with the practical, “on the grounds” investments of energy and labor that go into organizing and producing events. I argue that garage amateurism is bound by an aesthetic of immediacy; while immediacy foregrounds the affective aspects of experience--the “here and now” of musical time--it also rejects stagecraft and industry in favor of live, local, and intimate

modes of production. This paper opens new avenues through which to understand amateurism as more than mere “non-professionalism” but as a sensibility unto itself, proposing an aesthetically grounded approach to cultural production that takes musicality as a central locus of analysis rather than as a byproduct of the socio-economic realm.

### Biography

Jose Vicente Neglia is an ethnomusicology PhD candidate at the University of California, Berkeley, where he is completing a dissertation on the underground garage rock scene in Tokyo, Japan. From 2011 to 2013, he conducted fieldwork in Tokyo as a recipient of the Japanese Government Monbukagakusho Scholarship.

Audio-Visual requests: I plan to project digital video from my laptop (mac computer), if possible.

### “Ethnomusicology and Object-Based Learning: Developing Participatory Lessons for Youth”

Katherine Palmer, The Musical Instrument Museum

[katherine.palmer@mim.org](mailto:katherine.palmer@mim.org)

I will discuss linking ethnomusicology and object-based learning in order to engage youth in world music by drawing upon museum education, music education, and ethnomusicology theories and sources. By applying these ideas, music educators and ethnomusicologists will be better able to relate world music to diverse audiences. In May 2013, after finishing my graduate studies at ASU, I was offered and accepted the position of Museum Educator at the Musical Instrument Museum in Phoenix, Arizona. This position was created for me after a 10-month internship with the Education Department, during which I developed, implemented, and taught a series of early childhood music and movement courses for ages birth-five. As Museum Educator, I work to decrease the divide between formal and informal music education in a museum setting while adhering to Arizona State Standards. A large portion of my duties includes creating additional paid educational programs for the museum. In September 2013, I launched a new MIMkids program, titled Musical Adventures Series. Each 4-week session explores a different geographic region through active music making, gallery exploration, and instrument making.

### Biography

Dr. Katherine Palmer is currently the Museum Educator at the Musical Instrument Museum, an adjunct instructor of clarinet and music humanities at Maricopa Community Colleges, and assistant director for Clarinets for Conservation, a non-profit organization that provides music and conservation education in Moshi, Tanzania during the summer months to primary and secondary students. She holds a DMA and MM in clarinet and an MA in ethnomusicology from [Arizona State University](http://www.arizona.edu), has presented papers, presentations, and performances throughout the United States, and in Russia, Japan, Belgium, Italy, Argentina, Peru, and Tanzania.

“World Music Theories: Old and new applications and pedagogies”

Brenda M. Romero, University of Colorado

[brenda.romero@colorado.edu](mailto:brenda.romero@colorado.edu)

Every year students are better sensitized to world music traditions. Founded on Allan Merriam's three-part model (*Anthropology of Music*, 1964) and John Kaemmer's Model of Musical Process (*Music in Human Life*, 1993), I apply a model of musical synergy (Romero, forthcoming, University of Michigan Press) and ask the students to think about all of the meaningful connections that lead to the synergy that we might also label "cultural capital" (Bourdieu). As researcher I found that students quickly relate to the idea of synergy in regard to the non-verbal payoffs that music typically brings to the table. This presentation further elaborates on this element of my theory of infinite variation (forthcoming).

**Brenda M. Romero** is associate professor of ethnomusicology at the University of Colorado in Boulder. She holds a PhD in ethnomusicology from the University of California, Los Angeles, and received her Bachelors and Masters degrees in Music Theory and Composition from the University of New Mexico. She has worked extensively on the pantomimed Matachines music and dance, conducting fieldwork in New Mexico since 1986, in Mexico as a Fulbright García-Robles Scholar in 2000-01, and from January to July 2011 in Colombia as Fulbright Colombia Scholar. She received the 2005 Society for American Music's "Sight and Sound" award, a subvention toward the production of her 2008 CD, *Canciones de mis patrias: Songs of My Homelands, Early New Mexican Folk Songs*. She is coeditor of *Dancing across Borders: Danzas y bailes mexicanos* (University of Illinois Press, 2009) and is currently working on a book, *Transcultural Matachines, Creativity and Renewal in the Americas* (forthcoming, University of Illinois Press), focused on Matachines enactments in New Mexico, Mexico, and Colombia.

AV: LCD projector / sound

Cara R. Schreffler, University of Colorado, Boulder

“Cosmology, Music and Identity in the Andes”

[Cara.schreffler@colorado.edu](mailto:Cara.schreffler@colorado.edu)

Music has long been used as a way for a people to maintain their identity and cultural practices despite the pressures that incur societal change: environment, colonialism, diasporic movement, economics, religion, and so forth. In this paper I briefly explore how the indigenous peoples of Peru's *Altiplano* region maintain their cosmological beliefs through musical practice and how those beliefs are expressed through and adapted to modern Christianity and social systems. The foundational concept of Andean cosmology is the idea of duality, and, more specifically, a gendered duality. Many modern Andean devotional rituals are syncretic, blending indigenous belief systems and Christianity. This

syncretism has helped the indigenous peoples to maintain their dualistic worldview, and, by extension, their identity. Duality, as the foundational element of Andean cosmology, was easily linked to Christ and the Virgin as the male/female counterparts, and Andean indigenous religious practices were incorporated into Catholic ritual. Musical instruments, their roles in festivals and daily life, performance practice, and instrumental nomenclature are no exception to this gendered duality. Through the continual practice of musics in their appropriate social settings, the Quechua, Aymara, and Chipaya have retained much of their cosmology and identity.

Biography Cara Schreffler is a doctoral candidate in ethnomusicology at the University of Colorado, Boulder. She is currently working on her dissertation, an exploration of Irish music communities in the United States.

AV needs: sound system and a projector I can integrate with my computer (I have the necessary attachments).

“Coming Home: Investigating the Influence and Transmission of Cuban Music in Ghana”

Lior David Shragg, University of Arizona

[lshragg08@email.arizona.edu](mailto:lshragg08@email.arizona.edu)

In this presentation I examine the adoption and adaptation of Cuban music in Ghana, and the ongoing musical and cultural relationship between the two regions. I partly build upon data gathered during my Summer 2012 Ghana fieldwork. The transmission of music from sub-Saharan Africa to Latin America is a well-known and researched trend within the ethnomusicological and anthropological community. However, we have little documentation on the inverse, from Latin America back to sub-Saharan Africa, which is evident in musical, sociological, political and technological exchanges. Building on examinations of that reverse influence by Tom Turino (1996), John Collins (1996), Vernon Boggs (1993), Angela Impey (2008) and Chris Waterman (1990), I explore in my research the dynamic of “reverse transmission,” by focusing specifically on the exchange between Cuba and Ghana.

Biography

Lior David Shragg is a Masters of Music candidate and Graduate Teaching Assistant at the University of Arizona, under the tutelage of Dr. Janet Sturman. He holds degrees in Music and Jazz Studies from Winona State University (WSU) in Winona, Minnesota. His primary research has been focused on the music of Ghana, Brazil and early Jewish cantillation. Lior is a member of the Percussive Arts Society (PAS) and the Society for Ethnomusicology (SEM). He is a three-time nominee of the WSU Student Composers Award and a current Maimonides Fellowship recipient. Lior will be conducting fieldwork on the Igbo Jews of Nigeria this summer in support of his master’s thesis.

A/V Needs: I will need a projector screen and an adapter to play audio from my computer.

"Musical Humanism in the Syrian Revolution: A Study of the Work of Malek Jandali"

Kelsey Thibdeau, University of Colorado

[kthibdeau@gmail.com](mailto:kthibdeau@gmail.com)

The popular uprisings that engulfed several Arab states in 2011 (aka the Arab Spring) have spiraled into sustained Civil War in Syria, prompting international outcry against the atrocities that have been visited upon civilians, including women and children, in the conflict. A number of Arab musicians and artists have employed their trade as means to highlight the atrocities, to invoke the principles of human rights, and to advocate for international aid. This paper centers on Malek Jandali, a New York-based Syrian immigrant composer, who by virtue of his roots, is in a unique position to highlight and to respond to human rights violations in the Syrian Revolution through his music. Drawing on personal interviews with the composer and an analysis of three of his works, *Freedom Qashoush Symphony*, *Liberty or Death*, and *Emessa (Homs)*, I argue in this paper that Malek Jandali's music projects comprise a form of public *conscientization* (Freire 2000) in the context of national conflict. I make the case that Malek Jandali's musical compositions, taken in light of humanist discourse on the potential for music and the arts to espouse humanist values, exemplify a form of musical humanism that constitutes the sonic underpinning of his humanitarian project, the Voices of the Free Syrian Children. My work is further informed by recent musicological scholarship on the relationship between music, conflict, and human rights (Peddie 2011).

Biography

Kelsey Thibdeau is a second-year Ph.D. student at the University of Colorado-Boulder. Her primary areas of research interest are: music and dance in the Middle East, music and Islam/Sufism, music and violence, music in diasporic communities, children's musical experiences, and Applied Ethnomusicology emphasizing education. Before entering the Ph.D. program at CU-Boulder, Thibdeau received her Master's in Music Education from CU and a Bachelor's in Music Education from The University of Arizona. Previously, she has taught general and instrumental music for six years in the public schools and overseas at the American School of Kuwait.

AV needs. I plan on showing clips of videos, so need a projector, screen, and sound capabilities.

"Clarinets for Conservation: An International and Interdisciplinary Music Education Model"

Michele Von Haugg – Independent Scholar

[clarinetsforconservation@gmail.com](mailto:clarinetsforconservation@gmail.com)

Since 2010, the students of Korongoni Secondary School in Moshi, Tanzania have participated in an interdisciplinary summer program through the organization, Clarinets for Conservation (C4C). The mission of Clarinets for Conservation is to use music instruction as a socially engaging tool for adolescent students and their communities in the United States and Tanzania. Students participating in Clarinets for Conservation spend part of each day learning the discipline of music performance on the clarinet and about the basic principles of sustainability and conservation of indigenous trees. The

students learn how to identify and care for trees; afterwards, they take what they have learned about music and conservation to the community.

During the 2010 pilot program, participants planted fifty African Blackwood trees at one school; in 2012, C4C planted three hundred eighty African Blackwood at twelve public schools and one orphanage; in 2013, the number increased to six hundred forty seven trees at sixteen different planting sites. The trees are owned and cared for by the students and staff at each school; schools will use the value of the harvest to improve infrastructure and the overall educational environment.

The purpose of this presentation is to provide quantitative and qualitative data collected in 2010-2014 and to demonstrate that teaching clarinet serves as an effective tool to provide interdisciplinary arts education in a least-developed nation. During the course of this paper, C4C organizers will discuss the community need, C4C's missions and goals, and the impact that C4C has had on the community.

### Biography

Founder and Executive Director of Clarinets for Conservation Michele Von Haugg is a native of East Berne, New York, USA. Michele completed her Bachelor's Degree in Music Education at Ithaca College. Her performance career began in 2001 with the Air Force Band of Liberty based out of Hanscom Air Force Base, Massachusetts. After completion of active duty service, Michele continued her military service as principal clarinet and soloist for the Air National Guard Band of the Northeast while pursuing a Master's Degree in performance at the New England Conservatory of Music. During her studies at the Conservatory, Michele retained a private studio of over 30 students, was actively involved in community outreach performances, and toured regularly with Air Force Bands across the country. Michele currently resides in Somerville, MA, where she is working full-time to further the mission of Clarinets for Conservation.

AV: powerpoint, video, sound