



# New Mexico Humanities Council

## Grant Application Form

(Mini or Regular Grant)

### NMHC Use Only

Application Number: 2517  
Application Deadline: 2 Nov 2015, 5:01pm MT  
Award:

Total Amount Requested: 1998.00  
Total Amount of Matching Contribution: 3175.00  
Total Challenge Grant Amount: 0.00

PDF Generated: 3 Nov 2015, 8:55am MT

### Project Title:

**A World of Music with Todd Green**

### Project Description:

The project consists of two free lecture demonstrations conducted by Global Multi-Instrumentalist Todd Green, featuring 25 string, flute and percussion instruments from many different areas of the Middle East, Central Asia, Far East and South America. Mr. Green will relate them culturally, historically and geographically, as well as to our own familiar Western instruments, pointing out both differences and common threads. He will also demonstrate unusual scales, rhythms and playing techniques used in these cultures and provide insight into the philosophies underlying different musical traditions. The first lecture, 60 minutes in length, on Monday, February 22, 2016, will be presented at 1:00 PM at the Flickinger Center for Performing Arts for area students, non-working adults and seniors and include Q & A. The third lecture demonstration, 75 minutes in length will be presented for the general public as well as the college and Holloman Air Force Base communities at 7:00 PM on Thursday, February 25, 2016 in The Small Auditorium on the local New Mexico State University campus, where many public events take place. The latter will also include issues such as music's role as a cultural delineator, in rituals and religion and, by being 'The Universal Language', as a powerful means of connecting humans of all ages and cultures with each other. This will be followed by a 45 minute faculty-moderated discussion and Q & A.

## **Sponsoring Organization:**

### *Flickinger Center for Performing Arts*

Description: The 590-seat Flickinger Center for Performing Arts is home to a variety of entertainment, including concerts, plays, musicals, dance recitals, and beauty pageants, as well as daytime educational programs for area students and seniors.

Approximately 30,000 people each year attend events held at The Flickinger. Professionals from all over the world come to perform at the theater and it serves to showcase our great local talent. A thriving performing arts center is a valuable community asset that enhances the quality of our lives and promotes economic prosperity.

The Flickinger Center is a registered 501(c)(3) nonprofit organization and operates only through grants and the support of the community. All donations are tax deductible.

1110 New York Avenue , Alamogordo NM 88310

email: [info@flickingercenter.com](mailto:info@flickingercenter.com); tel: 575-437-2202; fax: 575-434-0067; website: <http://www.flickingercenter.com>

## **Project Director:**

*Sarolta Nilsson*; Manager, Artistic Promotions Unlimited

1352 Judy Street , Minedn NV 89423

email: [sarolta@toddgreen.com](mailto:sarolta@toddgreen.com); tel:

**Fiscal Agent:**

*Executive Director Jim Mack*; Executive Director, Flickinger Center for Performing Arts  
1110 New York Ave , Alamogordo NM 88310  
email: flickinger@Flickingercenter.com; tel: ; fax: 575-434-0067

**Contact info "approved" on: 29 Oct 2015, 7:43am MT**

**Project Formats:**

- Conference
- Exhibit
- Lecture(s)
- Radio Program
- Reading/Discussion
- Workshop
- Film or Video Discussion
- Symposium
- Panel Discussion
- Other (explain)
- Does program respond to a NMHC request for proposals (RFP)?

## **Humanities Scholars Who Will Participate:**

*Mr. Todd Robert Green; Global Multi-Instrumentalist*

Studied composition, arranging and guitar performance at Berklee College. Studied privately with Steve Gorn (Indian Tablas and Bansuri Flute), Sheweta Jhaveri (Indian vocals), Pandit Ramesh Mishra (Indian Sarangi), Ashwin Batish (Indian Tabla and Dholak drums), G. S. Sachdev (Indian Bansuri Flute), Mohammad Saeed Nejad (Persian Tambak, Tar, Daf, Setar, Ney and Santur), Rahim Alhaj (Arabic Oud), Shen Shen Zhang (Chinese Pipa), Xiao Feng Zhang (Chinese Er-Hu), David Wong (Chinese Gu-qin and Gu-zhung), Masayuki Koga (Japanese Shakuhatchi), Hodayun Sakhi and Aziz Herawi (Afghan Rubab), Toryalai Hashimi (Afghan Tabla drums)? Edmund Badoux (Andean flutes and Charango)

*Ms Janet J. King; Adjunct Associate Professor of Music, New Mexico State University-Alamogordo*

New Mexico State University-Alamogordo

Jan King received her Associate of Arts in Music degree from Santa Monica City College and a Bachelor of Arts in Music degree from California State University at Long Beach. She received a Masters of Music Education from Northern Arizona University.

**Evaluator:**

*Professor James Gallagher*, PhD, New Mexico State University-Alamogordo

New Mexico State University-Alamogordo

A.A. at Highline Community College at Des Moines, Washington; a B.S. in Psychology, an M.A. and a PhD. in Communication and Rhetorical Theory and Criticism, all from the University of Washington at Seattle, Washington.

**Agreement:**

By signing and submitting this application, the authorizing official of the applicant organization, the project director, and the fiscal agent are 1) providing the required certifications regarding disbarment and suspension, and compliance with the nondiscrimination statutes as set forth in the INSTRUCTIONS OF CERTIFICATION, indicating that the applicant is eligible to receive federal funds, and 2) agreeing that any funds awarded by NMHC will be used for the purposes set forth herein, unless changes or revisions are subsequently approved in accordance with applicable policies of the New Mexico Humanities Council.

**Signatures****Project Director:**

**Sarolta Nilsson**

**Date: 29 Oct 2015, 4:07pm MT**

**Fiscal Agent:**

**Executive Director Jim Mack**

**Date: 29 Oct 2015, 3:47pm MT**

## **Project Description**

### **1. What is planned?**

The project consists of two lecture demonstrations conducted by Global Multi-Instrumentalist Todd Green featuring 25 string, flute and percussion instruments from many different cultures in the Middle East, Central Asia, Far East and South America. In addition to demonstrating the (to Western audiences often unfamiliar) playing techniques for these instruments, he will relate them culturally, historically and geographically, as well as to our own familiar Western instruments. Tracing their roots and influences, he will be pointing out both resulting differences and common threads. He will also introduce intricate rhythms and scales using quartertones (notes between the black and white keys on a piano) common in Middle Eastern and Asian cultures. The second, extended lecture will also delve into issues such as the philosophies underlying music's roles in these cultures and the shaping of their musical traditions. This will include musical traditions as expressions of spiritual beliefs and gender attitudes. It will be followed by a 45-minute, faculty-moderated Q & A and discussion (please see #7 for more details on the discussion.)

### **2. When will it take place?**

There will be a 60-minute lecture demonstration at the Flickinger Center for Performing Arts at 1:00 PM on Monday, February 22, 2016, which will include ten minutes of Q & A for the student audience. Once the students have exited to load on their school buses, the seniors and members of the non-working public will have the opportunity to come up to the stage for a close-up view of the instruments and to ask as many of their own questions as they wish. There will also be a 75-minute lecture demonstration on Thursday, February 25, 2016 at New Mexico State University-Alamogordo, open and promoted to the general public, which will be followed by a faculty-moderated 45-minute Q & A and discussion.

### **3. Where will it take place?**

The lecture demonstration on Monday, February 22 will be presented at the Flickinger Center for Performing Arts, 1110 New York Ave, Alamogordo. The evening lecture demonstration on Thursday, February 25 will be presented in New Mexico State University-Alamogordo's Small Auditorium where many public events take place.

### **4. Who are the managers, planners, and humanities scholars? Please provide names, titles, and brief identifications.**

Project manager is Sarolta Nilsson. She has managed numerous similar projects in other states in the 22 years she has represented Todd Green as his manager and booking agent. Other planners are Jim Mack, Executive Director at the Flickinger Center, who also serves as fiscal agent for the project, and Brian Yancey, Division Head of the Professional Occupations, Technologies and Fine Arts Division at NMSU-Alamogordo and Jan King, humanities scholar and discussion moderator.

The main humanities scholar is Global Multi-Instrumentalist Todd Green, who has presented lecture demonstrations on well over 100 college campuses in the USA and Canada as well as at dozens of libraries and to over 300,000 K-12 students since 1993. The humanities scholar who will be the moderator of the discussion following the evening NMSU lecture demonstration is Jan King, with a Masters in Music Education. She teaches the Music Appreciation (101G) course at NMSU-Alamogordo.

The evaluator is Prof. James Gallagher, who teaches communication and philosophy courses at NMSU-Alamogordo and has a PhD in Communication and Rhetorical Theory and Criticism.

### **5. How does this project involve the humanities disciplines?**

With the aid of 25 indigenous string, flute and percussion instruments from many different cultures, mainly in the Middle East, Central Asia, Far East and South America, Global Multi-Instrumentalist Todd Green will trace the roots and development of many of our familiar Western musical instrument historically and geographically to these their ancient "cousins" as well as the central roles musical traditions have always played in all cultures as an expression of their core beliefs, philosophies and gender attitudes.

The evolution of musical instruments have often come as a result of military conquest. For example, he explains how our familiar modern guitar evolved from the baroque guitar, which in turn evolved from the lute, which was inspired by the Middle Eastern Oud, brought back to Europe by returning crusaders in medieval times. These rugged warriors cared enough about music that in between fierce battles in the Holy Land they took note of the local exquisitely created string instrument—a work of art in itself—the Oud, and the hauntingly beautiful sounds it makes, and determined to bring it back home with them to enhance their daily lives. As European artisans made copies, they

gradually added features such as additional strings and tied-on frets and the resulting lute became the premier plucked string instrument in Medieval, Renaissance and Baroque music. Other examples are how the Persian instruments and traditions influenced those of India as a result of the establishment of the Mogul empire and the first Andian string instrument, the Charango, made with the shell of an Armadillo as a body, was inspired by the Conquistadors' Spanish guitar.

While explaining the music theories and philosophies underlying Persian dastgahs and Indian ragas, Mr. Green will explore music's cultural role through the ages, not just as entertainment, as it is mostly used in our Western cultures today, but as a spiritual means of attaining closeness with the Divine and a reflection of societal attitudes. For example, Indian ragas not only involve precise scales and rhythmic patterns but are also designated as being suitable for play either in the morning, during the day or in the evening, in order to spiritually align the musicians and listeners with cosmic forces at those times. As in many other cultures, the musicians were considered just one step down from priests. Today we can buy a mass-produced guitar and have a go at imitating famous artist through easy-to-follow song books. But in ancient musical traditions such as India's, musicianship was reserved for males, who spent a lifetime studying at the feet of their Gurus, learning the intricacies of their music through one-on-one imitation of a master from childhood and were not considered fit for public performance until they had reached middle age. The only instrument played by women was the 4-string Tambura, which provided the continuous background drone as a 'womb' from which the male string, flute and percussion improvisations sprang. This is also a reflection on the human condition. In India the women have always taken a back seat to men in society and artistic expression of music was reserved for men while women played the same four notes over and over in the background. In contrast, women are largely on par with men in modern democratic society and musicianship is open to everyone. Throughout his discourse, Mr. Green will demonstrate the playing techniques traditionally used with these World instruments, pointing out both similarities and differences relative to our Western instruments. For instance, using a variety of flutes from different cultures, Mr. Green will trace their evolution as an expression of progressively more technically advanced cultures. Beginning with simple overtone flutes—basically hollowed out sticks that don't have any finger holes—through bamboo and reed flutes which have finger holes but can only play in one key to our modern, technically advanced orchestral flute which can play in any key. He will also explain and demonstrate circular breathing which is used to achieve a constant background drone in dual flutes such as the Indian Satara. The overarching theme throughout these presentations is that though instruments may look, sound and be played quite differently, they have common, traceable roots. How music, since the time when cave dwellers first started beating on rocks as primitive instruments, has always filled an essential role in every culture. Rightfully called 'the universal language', music can be a powerful means of understanding between peoples of different cultures and historical ages and serve as a window into their very souls.

## **6. What are the evaluation criteria for this project?**

In addition to attendance numbers for both programs, especially by seniors and off-campus members of the general public, the evaluation criteria will include the levels of engagement of the audiences as well as their participation in the Q and A sessions and the post-lecture discussion at NMSU-A. In the latter, the nature of the questions posed, the liveliness of the discussion and diverse viewpoints expressed will all be important indicators. Last, but not least, did people walk away with a greater understanding of the roots and influences of the instruments and their native musical cultures?

The evaluation forms which will be available for those audience members who wish to fill them out will also be important in determining the success of the programs.

## **7. What is the role of the humanities scholar(s) in this project?**

Todd Green is the lecturer who will weave a narrative of the cultural, historical and geographical background of his 25 traditional string flute and percussion instruments from different cultures in the Middle East, Central Asia, Far East and South America as he demonstrates differences as well as common threads between them and our familiar Western ones and the musical contexts in which they are used. He will be tracing the roots and influences of the instruments and give insights into the philosophies underlying music's roles in these cultures and the shaping of their musical traditions. This will include musical traditions as expressions of spiritual beliefs and even gender attitudes. His mission 'to help break down barriers that divide us by experiencing other cultures through their music' also includes giving his audiences greater insight into the true nature of these ancient cultures. He thereby hopes to counteract the dominant portrayal in our Western mass media of Middle Eastern and Central Asian cultures as just sources of constant strife and violence, when in reality they have very highly developed musical traditions and philosophies. Jan King will moderate the Q & A and the post-lecture discussion at NMSU-A with members of the audience, where she will draw on her expertise in Western music theory and traditions in contrast to the World Music ones presented by Todd Green. One subject of discussion will be musicians' roles in different societies and ages. Another, that except for Jazz, our Western music is notated, whereas in many other cultures the music is almost exclusively improvised. How is that a reflection of societal attitudes in general?

## **8. Who are the proposed audience/participants? Estimate of audience size?**

Both programs are free of charge in order to make them accessible to all who are interested. For the daytime program at the Flickinger Center, the target audience is cross-generational, including middle and high school students, members of the general non-working and senior communities and the residents of Betty Dare Good Samaritan, Casa Arena Blanca and Aristocrat Assisted Living Centers. We anticipate that a total of over 300 students and 100 adults and seniors will attend these programs.

The target audience for the evening lecture demonstration/discussion at NMSU is the off-campus general public and the NMSU-A and Holloman Air Force Base communities. Based on past community participation in events, we anticipate about 90 attendees.

## **9. What kind of publicity is planned to reach the audience?**

The Flickinger Center presents programs of educational value on a regular basis for the public schools and already has established channels for arranging their participation. Activities directors Carol Salcido at Betty Dare Good Samaritan Center, Amy Nunez at Casa Arena Blanca and Lori Tilman at Aristocrat Assisted Living Center have already accepted their invitations. The Senior Center will put up posters and distribute fliers.

On Tuesday evening, February 23, 2016, Todd Green will perform a two-hour concert at the Flickinger Center which is NOT part of this funding request. The NMSU program on the 25th will be announced during the introduction, after the intermission and at the conclusion, as a free opportunity to learn detailed background information on the instruments and their native musical cultures.

The Flickinger maintains an ongoing relationship with Holloman Air Force Base through several of their board members, which make an annual presentation in the fall about their upcoming programs. In addition, posters and fliers will be made available to them for distribution on base.

NMSU-A will also have posters and fliers on campus about their program. Their website, which is accessed by many outside campus as well, will also feature it.

Todd Green will promote the NMSU-A free lecture in his interview on the 24th on "The Good Stuff", airing Wednesdays 8 - 9 AM on KRSY 1230 AM radio. A press release will be sent to Alamogordo Daily news and all public service announcement opportunities will be taken advantage of as well.

## **10. Of what value is this project to the audience?**

In addition to becoming familiar with 25 traditional string, flute and percussion instruments from the Middle East, Central Asia, Far East and South America, most of which members of the audience are unlikely to have prior acquaintance with, people will come away with an increased understanding of the underlying musical traditions and the philosophies and societal attitudes that have influenced those traditions. In addition, this program will foster inter-cultural tolerance towards people from a different background. This will be an excellent opportunity to learn about positive aspects of Islamic cultures in the Middle East and Central Asia, which are usually only depicted as sources of violence in the mass media, when in reality they have ancient, well developed artistic traditions. In an ever-shrinking world, understanding and respect for each other's cultures will be an important key to peaceful coexistence and that is the ultimate goal of this program.

## **11. Now that you have answered all the above questions, please condense it all into a three sentence description or blurb that NMHC can use for publicity and to put on the NMHC web site. Be sure to include funding support credits for NMHC and NEH in the three sentence description.**

Global Multi-Instrumentalist Todd Green will conduct two lecture demonstrations featuring 25 string flute and percussion instruments from many different cultures in the Middle East, Central Asia, Far East and South America at Flickinger Center for Performing Arts and at NMSU-Alamogordo on February 22 and 25, 2016. The programs will give the musical, cultural, historical and geographical context of the instruments, trace their roots and influences and help break down the barriers that divide us by experiencing other cultures through their music?. The programs are made possible by funding support through NMHC and NEH.

# New Mexico Humanities Council Budget Summary & Supporting Explanations

## I. Services & Supplies

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
Telephone	0.00	0.00	0.00	0.00	0.00	0.00
Postage	0.00	0.00	0.00	0.00	0.00	0.00
Rentals	0.00	0.00	500.00	0.00	0.00	500.00
Other	0.00	0.00	815.00	0.00	0.00	815.00
<b>Subtotal</b>	<b>0.00</b>	<b>0.00</b>	<b>1315.00</b>	<b>0.00</b>	<b>0.00</b>	<b>1315.00</b>

### Basis for Services & Supplies

Rentals:  
Flickinger Center (10:00 AM - 4 PM) = \$325 in-kind  
New Mexico State University (4 PM - 10:30 PM) = \$175 in-kind

Other:  
Flickinger:  
Secretarial Services: 10 hrs @ \$15 = \$150  
Technical Director: 2 hours at \$100 = \$200  
Janitorial fee = \$150  
Load-in, set-up, break down and load out assistance by 2 stage hands x 3 hrs x \$30 = \$180

New Mexico State University-Alamogordo:  
Load-in, set-up, break-down and load-out assistance by 3 students x 3 hours x \$15 = \$135

## II. Publicity

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
Ads	0.00	0.00	0.00	0.00	0.00	0.00
Flyers/Posters	0.00	0.00	300.00	0.00	0.00	300.00
Brochure	0.00	0.00	0.00	0.00	0.00	0.00
Other	0.00	0.00	380.00	0.00	0.00	380.00
<b>Subtotal</b>	<b>0.00</b>	<b>0.00</b>	<b>680.00</b>	<b>0.00</b>	<b>0.00</b>	<b>680.00</b>

### Basis for Publicity

500 color fliers (1/2 page each) 250 x \$1.00 = \$250 in-kind  
50 color posters @ \$1.00 = \$50 in-kind

Other:  
Preparing of press releases, designing of posters and fliers and their distribution  
15 hours @ \$12/hour = \$180 in-kind

Preparing for and conducting media interviews  
\$200 in-kind

### III. Travel

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
Mileage(limited to \$.375 per mile of NMHC funds)	760.00	0.00	130.00	0.00	0.00	890.00
Airfare	0.00	0.00	0.00	0.00	0.00	0.00
Per Diem(per person daily limit: food - \$24; lodging - \$70)	188.00	0.00	0.00	0.00	0.00	188.00
Other	0.00	0.00	0.00	0.00	0.00	0.00
<b>Subtotal</b>	<b>948.00</b>	<b>0.00</b>	<b>130.00</b>	<b>0.00</b>	<b>0.00</b>	<b>1078.00</b>
<b>Basis for Travel</b>	<p>Todd Green, Round trip from Minden, NV to Alamogordo, NM and back in his own vehicle = 2,372 miles x \$.375 = \$890.</p> <p>Todd Green, Per Diem, 2 days @ \$94 = \$188.</p>					

### IV. Honoraria

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
Scholars(Please explain if over \$350 per scholar, per event)	700.00	0.00	350.00	0.00	0.00	1050.00
Other Participants	0.00	0.00	350.00	0.00	0.00	350.00
Project Director	350.00	0.00	0.00	0.00	0.00	350.00
Evaluator	0.00	0.00	350.00	0.00	0.00	350.00
Other	0.00	0.00	0.00	0.00	0.00	0.00
<b>Subtotal</b>	<b>1050.00</b>	<b>0.00</b>	<b>1050.00</b>	<b>0.00</b>	<b>0.00</b>	<b>2100.00</b>
<b>Basis for Honoraria</b>	<p>Todd Green, scholar, 2 events @ \$350 = \$700 cash            Scholar Jan King for moderating the discussion following the lecture demonstration at NMSU-A = \$350 in-kind            Project director = \$350 cash            Fiscal Agent = \$350 in-kind            Evaluator = \$350 in-kind</p> <p>The scholars, project director, fiscal agent and evaluator will not be compensated in any other way for their participation in this project so honoraria will be awarded to each.</p> <p>Please note that the total sum of matching cash and in-kind donations is high enough in other categories that it does not have to be matched item-for-item.</p>					

### GRAND TOTAL I, II, III, IV

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
	1998.00	0.00	3175.00	0.00	0.00	5173.00

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Sarolta Nilsson**

Title: Manager, Artistic Promotions Unlimited

Address: 1352 Judy Street  
Minedn NV 89423  
USA

Email: sarolta@toddgreen.com

Office Phone: 888-568-1282

Phone:

Cel Phone: 775-450-1333

Fax:

Institutional Affiliation (if any):

Education and degrees:

### **Please specify your contribution to this project:**

#### **Role: Project Director**

All coordination between Todd Green, the Flickinger Center for Performing Arts and New Mexico State University-Alamogordo PROTECH Department as well as coordination with local assisted living facilities and senior center as well as Holloman Air Force Base. Grant writing and final report.

**Experience relevant to this project:**

I have successfully managed numerous similar projects involving Todd Green in other states, including grant writing and final reports. I have been Todd Green's manager and booking agent since 1993.

**Publications, Products, Awards & Recognition relevant to this project:**

N/A

**Electronic "Signature"**

**Form "signed" on: 26 Oct 2015, 1:10pm MT**

# Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

## Mr. Todd Robert Green

Title: Global Multi-Instrumentalist

Address: 1352 Judy Street  
Minden NV 89423  
USA

Email: info@toddgreen.com

Office Phone:

Phone:

Cel Phone: 775-901-3184

Fax:

Institutional Affiliation (if any):

Education and degrees:

Studied composition, arranging and guitar performance at Berklee College. Studied privately with Steve Gorn (Indian Tablas and Bansuri Flute), Sheweta Jhaveri (Indian vocals), Pandit Ramesh Mishra (Indian Sarangi), Ashwin Batish (Indian Tabla and Dholak drums), G. S. Sachdev (Indian Bansuri Flute), Mohammad Saeed Nejad (Persian Tambak, Tar, Daf, Setar, Ney and Santur), Rahim Alhaj (Arabic Oud), Shen Shen Zhang (Chinese Pipa), Xiao Feng Zhang (Chinese Er-Hu), David Wong (Chinese Gu-qin and Gu-zhong), Masayuki Koga (Japanese Shakuhachi), Homayun Sakhi and Aziz Herawi (Afghan Rubab), Toryalai Hashimi (Afghan Tabla drums)? Edmund Badoux (Andean flutes and Charango)

**Please specify your contribution to this project:**

### Role: Humanities Scholar

Todd Green will conduct three lecture demonstrations featuring 25 string, flute and percussion instruments from many different cultures in the Middle East, Central Asia, Far East and South America. In addition to demonstrating the (to Western audiences often unfamiliar) playing techniques for these instruments, he will relate them culturally, historically and geographically, explaining in what ways many of our familiar Western instruments were derived from these, their more ancient "cousins" through the ages. He will also demonstrate intricate rhythms and scales using quartertones ("notes between the white and black keys on a piano?) used in Middle Eastern and Asian Cultures. In the lecture at the college he will also explain Indian Ragas and Persian Dastgahs, not just in music theory terms but also as insights into the underlying philosophy and spiritual beliefs that led to their development. The latter includes the philosophical reasons for improvisation having such a central role in these musical cultures, in contrast to our Western culture where most music is notated, and how that is a reflection on the human condition in general. He will also address how music in itself can act as powerful non-verbal communication between peoples of different backgrounds and cultures. His artistic mission is ?To help break down the barriers that divide us by experiencing other cultures through their music.?

### **Experience relevant to this project:**

In conjunction with his concerts, Todd Green has lectured to music students and the general public on well over 100 college campuses in the USA and Canada and presented his educational programs to more than 300,000 K-12 students since 1993. Because of the cross-generational appeal of the latter, they are usually made open to local seniors and non-working adults.

### **Publications, Products, Awards & Recognition relevant to this project:**

#### CD's:

Awakening

Celebration-Sequel to an Untold Story 1

Meditation--Sequel to an Untold Story 2

The Voice Within

Beneath a Starlit Sky

#### Book:

Sparks from Life's Flint (365 original, cultural-context poems)

Honorable Mentions (2nd place), Nevada Arts Council Artist Fellowship Grant in 2013 and 2014.

Todd Green's lectures have been awarded Humanities grants, based on his own scholarship, multiple times in NE, IA and Texas. (All applications have been funded.)

### **Electronic "Signature"**

**Form "signed" on: 26 Oct 2015, 3:55pm MT**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Ms Janet J. King**

Title: Adjunct Associate Professor of Music, New Mexico State University-Alamogordo

Address: 2400 N. Scenic Drive  
Alamogordo NM 88310  
USA

Email: janking@nmsu.edu  
Office Phone: (575) 439 3670  
Phone: (575) 439-1214  
Cel Phone:  
Fax: (575) 439-3684

### Institutional Affiliation (if any):

New Mexico State University-Alamogordo

### Education and degrees:

Jan King received her Associate of Arts in Music degree from Santa Monica City College and a Bachelor of Arts in Music degree from California State University at Long Beach. She received a Masters of Music Education from Northern Arizona University.

### **Please specify your contribution to this project:**

#### **Role: Humanities Scholar**

Event planning and acting as moderator of the post-lecture discussion at New Mexico State University-Alamogordo in February 25.

**Experience relevant to this project:**

Teaches the Music Appreciation course at NMSU-A since 1998.

Course description

MUS 101G. An Introduction to Music 3 cr.

An introduction to music for the non-music major to encourage the enjoyment of listening to and understanding the world's great music from the past to the present.

Also retired from teaching theory, piano, jazz band.

**Publications, Products, Awards & Recognition relevant to this project:**

Nationally Certified Teacher of Music (MTNA)

Music Teachers National Association

Vice President, Professional Music Teachers Association of New Mexico (PMTMNP)

Professional accompanist; several schools and churches in area.

**Electronic "Signature"**

**Form "signed" on: 26 Oct 2015, 4:00pm MT**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Professor James Gallagher**

Title: PhD, New Mexico State  
University-Alamogordo

Address: 2400 N. Scenic Drive  
Alamogordo NM 88310  
USA

Email: [jgallagh@nmsu.edu](mailto:jgallagh@nmsu.edu)

Office Phone:

Phone: 575-439-3733

Cel Phone:

Fax:

Institutional Affiliation (if any):

New Mexico State University-Alamogordo

Education and degrees:

A.A. at Highline Community College at Des Moines, Washington; a B.S. in Psychology, an M.A. and a PhD. in Communication and Rhetorical Theory and Criticism, all from the University of Washington at Seattle, Washington.

### **Please specify your contribution to this project:**

#### **Role: Evaluator**

Evaluating the project in accordance with the established evaluation criteria, namely:

In addition to attendance numbers for all three programs, especially by seniors and off-campus members of the general public, the evaluation criteria will include the levels of engagement of the audiences as well as their participation in the Q and A sessions and the post-lecture discussion at NMSU-A. In the latter, the nature of the questions posed, the liveliness of the discussion and diverse viewpoints expressed will all be important indicators. Last, but not least, did people walk away with a greater understanding of the roots and influences of the instruments and their native musical cultures?

**Experience relevant to this project:**

Professor of Communication Studies, serves on Learning Signature Task Force, Division and College Curriculum Committee, the Alamogordo Friends of the Zoo Board of Directors, and is co-Faculty Adviser of PTK honor society. Has served on numerous campus and community committees as chair or moderator. Courses taught include public speaking, principles of human communication, nonverbal communication, small group communication, gender communication, persuasion, storytelling, oral interpretation of literature, and oral interpretation of children's literature. He has also taught Intercultural Communication.

**Publications, Products, Awards & Recognition relevant to this project:**

Was awarded the Roush Excellence in Teaching Award and the Fort Bliss Service to the University Award.

**Electronic "Signature"****Form "signed" on: 28 Oct 2015, 8:10am MT**

## Supporting Documents

If you are reading this on a computer, you may click the web addresses of the documents to pull them up on your computer. You may also enter or copy the web addresses manually into any browser.

### Supporting Document #1

[http://nmhum.org/grants\\_files/370/ToddGreenWorldMusicStudies.pdf](http://nmhum.org/grants_files/370/ToddGreenWorldMusicStudies.pdf)

Description: Todd Green's World Music Studies

*Attached to grant on 19 Oct 2015, 4:17pm MT*

### Supporting Document #2

[http://nmhum.org/grants\\_files/370/TODDGREENColorPhotojpeg.jpg](http://nmhum.org/grants_files/370/TODDGREENColorPhotojpeg.jpg)

Description: Photo of Todd Green and instruments

*Attached to grant on 24 Oct 2015, 11:41pm MT*

### Supporting Document #3

[http://nmhum.org/grants\\_files/370/TGGracelandUIA.jpg](http://nmhum.org/grants_files/370/TGGracelandUIA.jpg)

Description: A letter of reference for Todd Green from Graceland University, IA

*Attached to grant on 28 Oct 2015, 7:02pm MT*

### Supporting Document #4

[http://nmhum.org/grants\\_files/370/ToddGreenSupportNMSUA.jpg](http://nmhum.org/grants_files/370/ToddGreenSupportNMSUA.jpg)

Description: Letter of supports from NMSU-A regarding public participation in their events

*Attached to grant on 28 Oct 2015, 7:04pm MT*

### Supporting Document #5

[http://nmhum.org/grants\\_files/370/Seniorfacilitieslettersofsupport.PDF](http://nmhum.org/grants_files/370/Seniorfacilitieslettersofsupport.PDF)

Description: Letters of support procured by the Flickinger Center from senior facilities

*Attached to grant on 28 Oct 2015, 7:05pm MT*

## Instructions for Certification

### Instructions for Certification

#### General Requirements

The New Mexico Humanities Council (NMHC) is required to seek from institutional applicants a certification regarding the nondiscrimination statutes and from all applicants certifications regarding debarment and suspension, and federal debt status.

By signing and submitting a proposal, the individual applicant or the authorizing official of the applicant institution provides the applicable certifications. When a prospective applicant is unable to certify regarding the nondiscrimination statutes, the prospective applicant is not eligible to apply for funding from NMHC. When the applicant is unable to certify regarding debarment and suspension or federal debt status the applicant shall attach an explanation to the proposal. The explanation of why the certification on debarment and suspension cannot be submitted will be considered in connection with NMHC's funding determination. Failure to furnish a certification or an explanation shall disqualify the applicant from receiving an award from NMHC.

The certifications are material representations of fact upon which reliance will be placed when NMHC determines to fund the application. If it is later determined that the applicant knowingly provided an erroneous certification or did not comply with requirements, in addition to other remedies available to the federal government, the National Endowment for the Humanities or NMHC may seek judicial enforcement of the certification (nondiscrimination statutes) or may terminate the award for cause or default (debarment and suspension or federal debt status).

The applicant shall provide immediate written notice to NMHC if at any time the applicant learns that its verifications were erroneous when submitted or have become erroneous by reason of changed circumstances.

#### Nondiscrimination Statutes

The certification regarding the nondiscrimination statutes shall obligate the applicant for the period during which the federal financial assistance is extended. There are two exceptions. If any personal property is acquired with NMHC's assistance, this certification shall obligate the applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with NMHC's support, this certification shall oblige the applicant or any transferee for as long as the property or structure is used for the grant or similar purposes. This certification is binding on the applicant, its successors, transferees, and assignees, and on the authorizing official whose signature appears on the application cover sheet for this proposal.

Grantees are also required to evaluate their policies and practices toward the handicapped and grantee organizations which employ fifteen or more persons must keep on file a list of the interested persons that were consulted and a description of the areas that were examined, the problems identified, and any modifications or remedial steps taken.

#### Certification

The applicant certifies that it will comply with the following nondiscrimination statutes and their implementing regulations:

- a) Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et. seq.) which provides that no person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any program or activity for which the applicant receives federal financial assistance.
- b) Section 503 of the Rehabilitation Act of 1973, as amended (20 U.S.C. 794), which prohibits discrimination on the basis of handicap in programs and activities receiving federal financial assistance.
- c) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. 1681 et. seq.), which prohibits discrimination on the basis of sex in education programs and activities receiving federal financial assistance.
- d) The Age Discrimination Act of 1975, as amended (42 U.S.C. 6106 et. seq.) which prohibits discrimination on the basis of age in programs and activities receiving federal financial assistance, except that actions which reasonably take age into account as a factor necessary for the normal operation or the achievement of any statutory objective of the project or activity shall not violate this statute.

#### Federal Debt Status

If any applicant is unable to certify regarding federal debt status, an explanation must be submitted with the proposal.

#### Certification

The applicant certifies, to the best of its knowledge and belief, that it is not delinquent in the repayment of any federal

debt.

#### Debarment and Suspension

The applicant agrees by submitting this proposal that, should the proposal be funded by NMHC, it shall not knowingly enter into any project-related transactions (as defined under lower tier covered transactions) with a person who is debarred, suspended, declared ineligible, or voluntarily excluded from participation in this covered transaction, unless authorized by NMHC.

The applicant further agrees by submitting this proposal to include without modification the following clauses in all lower tier covered transaction and in all solicitations for lower tier covered transactions:

- 1) The prospective lower tier participant certifies, by submission of this proposal, that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any federal department or agency.
- 2) Where the prospective lower tier participant is unable to certify to any of the statements in this certification, such prospective participant shall attach an explanation to this proposal.

A grantee may rely on the certification of a prospective subrecipient that it is not debarred, suspended, ineligible, or voluntarily excluded from the covered transaction, unless it knows that the certification is erroneous. A grantee may decide on the method and frequency by which it determines the eligibility of its principals. Except when specifically authorized by NMHC, if the participant in a covered transaction knowingly enters into a lower tier covered transaction with a person who is suspended, debarred, ineligible, or voluntarily excluded from participation in this transaction, in addition to the other remedies available to the federal government, NMHC may terminate this transaction for cause or default.

#### Certification

The applicant certifies to the best of its knowledge and belief that it and its principals:

- a) are not currently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from covered transaction by any federal department or agency;
- b) have not within a three-year period preceding this proposal been convicted or had a civil judgment rendered against them for commission of fraud or a criminal offense in connection with obtaining, attempting to obtain, or performing a public (federal, state, or local) transaction or contract under a public transaction; violation of federal or statute antitrust statutes or commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property;
- c) are not presently indicted for or otherwise criminally or civilly charged by a government entity (federal, state or local) with commission of any of the offenses enumerated in paragraph (b) of this certification;
- d) have not within a three-year period preceding this application/proposal had one or more public transactions (federal, state, local) terminated for cause or default.

#### Definitions

The following definitions refer to the terms used in the certifications regarding the nondiscrimination statutes, federal debt status, and debarment and suspension.

**Covered transaction:** A covered transaction is either a primary covered transaction or a lower tier covered transaction.

**Debarment:** An action taken by a debarring official in accordance with 45 CFR Part 1169 to exclude a person from participating in covered transactions. A person so excluded is debarred.

**Delinquent:** Represents the failure to pay an obligation or debt by the date specified in the agency's initial written notification or applicable contractual agreement, unless other satisfactory payment arrangements have been made by that date, or if at any time thereafter, the debtor fails to satisfy the obligation under a payment agreement with the agency.

**Federal debt:** The amount of money or property that has been determined by an appropriate agency official to be owed to the United States by any person, organization, or entity. Examples of debts include delinquent taxes, audit disallowances, guaranteed and direct student loans, housing loans, farm loans, business loans, Department of Education institutional loans, benefit overpayments, and other miscellaneous administrative debts.

**Ineligible:** Excluded from participation in federal nonprocurement programs pursuant to a determination of ineligibility under statutory, executive order, or regulatory authority, other than Executive Order 12549.

**Lower tier covered transaction:** a) Any transaction between a participant and a person other than a procurement contract for goods and services, regardless of type, under a primary covered transaction.

b) Any procurement contract for goods and services between a participant and a person, regardless of type, excepted to equal or exceed the federal procurement small purchase threshold fixed at 10 U.S.C. 2304(g) and 41 U.S.C. 253(g) (currently \$25,000 USD) under a primary covered transaction.

c) Any procurement contract for goods or services between a participant and a person under a covered transaction,

regardless of amount, under which that person will have a critical influence on or substantive control over that covered transaction. Such persons are project directors, principal investigators, and providers of federally required audit services.

**Participant:** Any person who submits a proposal for, enters into, or reasonably may be expected to enter into a covered transaction. This term also includes any person who acts on behalf of or is authorized to commit a participant in a covered transaction as an agent or representative of another participant.

**Person:** Any individual, corporation, partnership, association, unit of government, or legal entity, however organized, except foreign governments or foreign governmental entities, public international organization, or foreign government-owned or controlled entities.

**Primary covered transaction:** This is normally any nonprocurement transaction between an agency and a person, regardless of type, including grants, cooperative agreements, scholarships, fellowships, contracts of assistance, loans, loan guarantees, subsidies, insurance payments for specified use, donation agreements, and any other nonprocurement transaction between a federal agency and a person.

**Principal:** Officer, director, owner, partner, key employee, or other person within a participant with primary management or supervisory responsibilities; or a person who has critical influence on or substantive control over a covered transaction, whether or not employed by the participants.

**Proposal:** A solicited or unsolicited bid, application, request, invitation to consider, or similar communication by or on behalf of a person seeking to participate or to receive benefit, directly or indirectly, in or under a covered transaction.

**Suspension:** An action taken by a suspending official in accordance with these regulations that immediately excludes a person from participating in covered transactions for a temporary period, pending completion of an investigation and such legal, debarment, or Program Fraud Civil Remedies Act proceeding as may ensue.

**Voluntarily excluded:** The status or nonparticipation or limited participation in covered transactions assumed by a person pursuant to the terms of a settlement.

## Todd Green

### World Music Studies

After studying composition, arranging and guitar performance at Berklee College in the mid-seventies, Todd moved to New York City, performing an eclectic variety of music with a focus on Jazz. During this time, as he was exposed to NYC's vibrant and diverse music scene, he started developing his interest in World Music. His non-guitar studies began with taking Bansuri flute and Indian Tabla drum lessons with **Steve Gorn**—generally considered the foremost western Bansuri flute performer. He also started assembling his extensive library on methodology and the philosophy behind, at first, Indian music, then in later years expanding it to include Persian, Arabic, Central Asian, Far Eastern and Andean music. Just a few of these titles are:

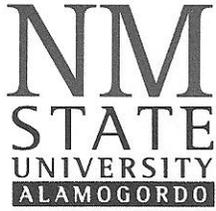
*The Ragas of Northern Indian Music* by Alain Danielou  
*The Life of Music in North India* by Daniel M. Neuman  
*The Art of Persian Music* by Jean During, Zia Mirabdolbaghi & Dariush Safvat  
*The Music of the Arabs* by Habib Hassan Touma  
*Makam—Modal Practice in Turkish Art Music* by Karl L. Signell  
*Chinese Musical Instruments* by Alan R. Thrasher  
*Musical Instruments of Bolivia* by Ernesto Cavour Aramayo  
*Musical Instruments of the World* by the Diagram Group/Sterling Publishing  
*The Magic of Tone and the Art of Music* by Dane Rudhyar  
*The Spirit of Sounds—The Unique Art of Ostad Elahi* by Jean During

After trading in the man-made mountains of New York City for real ones and spending ten years in Bozeman, MT, developing his music as a solo artist—which started to take on more of a World Music direction—he moved to the Lake Tahoe area of Northern Nevada in 2001, so he could be closer to the many amazing musicians from different musical cultures who reside in the Bay Area. When he is not on tour, he frequently spends time there performing and studying with them. Beginning at 3:00 AM he spends 14 hours per day, six days a week practicing and recording his many instruments. A few of these musician/teachers are:

**Sheweta Jhaveri** (Indian vocals)  
**Pandit Ramesh Mishra** (Indian Sarangi)  
**Ashwin Batish** (Indian Tabla and Dholak drums)  
**G. S. Sachdev** (Indian Bansuri Flute)  
**Mohammad Saeed Nejad** (Persian Tambak, Tar, Daf, Setar, Ney and Santur)  
**Rahim Alhaj** (Arabic Oud)  
**Shen Shen Zhang** (Chinese Pipa)  
**Xiao Feng Zhang** (Chinese Er-Hu)  
**David Wong** (Chinese Gu-qin and Gu-zhung)  
**Masayuki Koga** (Japanese Shakuhatchi)  
**Homayun Sakhi** and **Aziz Herawi** (Afghan Rubab)  
**Toryalai Hashimi** (Afghan Tabla drums)  
**Edmund Badoux** (Founder of the group Sukay—Andean flutes and Charango)

All the while, Todd has assembled a CD/video library, numbering in the thousands, of native masters of string, flute and percussion instruments from many different cultures which continually inspire him in developing his own original music. In the “Instrument Gallery” section of this website, [www.toddgreen.com](http://www.toddgreen.com), there are over 80 photos of his many instruments and in the description underneath each one he lists his favorite artists.

As a classically, western-trained musician who over a life-time of study and performance has developed a deep reverence and passion for many different musical cultures of the world, Todd Green’s goal is to inspire his audiences to reach out beyond their current musical horizons and embrace a new instrument, a new rhythm or maybe a different melody in a hitherto unknown scale. With so many wonderful musical cultures around the world, he feels there is bound to be something to appeal to everyone if they will just try experiencing it. In his lectures, he covers not only the differences in his many instruments and their playing techniques, scales and rhythms, but the many common threads between them and the western ones with which his audiences are familiar, to thus *“Help bring down the barriers that divide us by experiencing other cultures through their music.”*



## Professional Occupations, Technologies and Fine Arts

New Mexico State University Alamosa

2400 North Scenic Drive

Alamosa, NM 88310

575-439-3670

Fax: 575-439-3684

October 21, 2015

### TO WHOM IT MAY CONCERN:

New Mexico State University at Alamosa is pleased to host Todd Green's presentation about fascinating musical instruments. We believe this 75-minute presentation followed by a 45-minute Q&A/discussion time will be a wonderful addition to our Learning Signature Lecture Series. These events are open to all campus constituencies as well as the community at large.

The mission of NMSU-A is "to provide quality learning opportunities for individuals in the diverse community we serve." We not only offer for-credit courses, certificates, and degrees, but also through our Continuing Education Department and through special events on campus like the Lecture Series, we offer noncredit educational experiences. One of the four goals in NMSU-A's 2015-2016 Strategic Plan is *Community Engagement & Economic Development*, and Mr. Green's presentation sounds very engaging.

A handwritten signature in cursive script that reads "Glenda Elser".

Glenda Elser, Assistant Division Head  
Professional Occupations and Technologies, Fine Arts

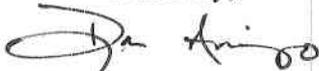
Casa Arena Blanca Nursing Center  
205 Moonglow Ave, Alamogordo, NM 88310  
(575) 434-4510

Flickinger Center for Performing Arts  
1110 New York Ave, Alamogordo, NM

Dear Mr. Mack,

Thank you so much for the opportunity to bring some of our residents to the special presentation of Todd Green on the 22<sup>nd</sup> of February, 2016. We thank you thinking of our community. I assure you that anyone we bring will be very appreciative.

Sincerely,

  
Administrator

Aristocrat Assisted Living Center  
252 Robert H Bradley Dr, Alamogordo, NM 88310  
(575) 437-3020

Flickinger Center for Performing Arts  
1110 New York Ave, Alamogordo, NM

Dear Mr. Mack,

Thank you so much for the opportunity to bring some of our residents to the special presentation of Todd Green on the 22<sup>nd</sup> of February, 2016. We thank you thinking of our community. I assure you that anyone we bring will be very appreciative.

Sincerely,

A handwritten signature in cursive script that reads "Beverly Evans". The signature is written in black ink and is positioned below the word "Sincerely,".

Alamogordo Senior Center  
2201 Puerto Rico Ave, Alamogordo, NM 88310  
(575) 439-4150

Flickinger Center for Performing Arts  
1110 New York Ave, Alamogordo, NM

Dear Mr. Mack,

Thank you so much for the opportunity to bring some of our seniors to the special presentation of Todd Green on the 22<sup>nd</sup> of February, 2016. We thank you for thinking of the Senior Center. I assure you that anyone we bring will be very appreciative.

Sincerely,  
*Violet Norman*  
*Senior Services Supervisor*



GRACELAND  
UNIVERSITY

DIVISION OF FINE ARTS

1 University Place  
Lamoni, Iowa 50140  
641.784.5270 ph  
641.784.5487 fax

24 October 2008

Sarolta Nilsson, Manager  
Artistic Promotions Unlimited  
1352 Judy Street  
Minden, NV 89423  
(888) 568-1282

Dear Ms. Nilsson:

We want to thank you very much for helping bring Todd Green to Graceland University. His charisma and connect with the audiences (all three events!) was wonderful.

As teacher of Graceland's World Music course and also the Symphony Orchestra Director, I can tell you that the depth and great care Todd brings to his exploration of the many 'musics' of our globe are of critical need, especially to American audiences.

Todd Green is genuine. He also brings to the subject his understanding of 'crossover' and 'fusion' of styles. These terms will morph from the jazz world to the global world by mid-century as we discover we are more bits and pieces of each other than we had ever realized. As the after-concert discussion leader, I injected a few academic quandaries, including "how do we maintain our cultures' individual integrity as we 'crossover' to other genres?" The discussion was lively, well represented by many views, and Todd guided the diversity with an affirmative and wholistic world view.

I quizzed the school children a week after his presentation to them (my daughter is in the 6<sup>th</sup> grade) and they STILL remember terms and details of some of the instruments!

I remain  
Sincerely yours,

Jack Ergo, Associate Professor of Music  
Graceland University  
The Shaw Center for the Performing Arts  
1 University Place  
Lamoni, Iowa 50140  
<http://gracelandbands.us>  
641.784.5398 Office  
641.784.5487 Fax  
ergo@graceland.edu

