

## DAVID TRASOFF

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## I. ACADEMIC QUALIFICATIONS

### EDUCATION

University of California, Santa Barbara	Ph.D.	Program in Ethnomusicology, Department of Music	December 1999
University of Maryland, Baltimore County		Program in Ethnomusicology	1990-1991
California Institute of the Arts	M.F.A.	Performance/World Music	1988
College of Marin Kentfield, California		Department of Music	1980-1982

### FELLOWSHIPS & AWARDS

1997	Excellence in Ethnomusicology, Department of Music, UC Santa Barbara
1993	American Institute of Indian Studies Senior Research Fellowship
1992	Regents Fellowship, University of California
1991	Regents Fellowship, University of California
1990	Moses Asch Scholarship, University of Maryland

### TEACHING EXPERIENCE

November, 2008	<b>University of Amsterdam, Amsterdam, Netherlands</b> Series of guest lectures in Popular Music and World Music: Indonesia, Middle East, Central Asia, Anthropology of Popular Music
2007-2008 2003-2004	<b>Pomona College, Claremont, CA</b> Department of Music Director – Hindustani Music Ensemble
2002	<b>University of California, Riverside</b> Department of Music Lecturer American Musical Subcultures: A Genealogy of Rock Introduction to World Music Faculty minigrant for undergraduate instructional improvement projects from the Office of Instructional Development
1997-2001	<b>California State University San Marcos</b> Global Arts Program, Visual and Performing Arts Lecturer

**COURSES TAUGHT**

- Survey of World Music  
 Survey of World Popular Music  
 General Education in the Humanities  
     Team-taught interdisciplinary freshman course, modules in music fundamentals,  
     European music, world music, popular music and culture.  
 Computers and Music Composition  
     fulfills university requirement for a computer literacy course  
 Music Traditions of Southeast Asia  
 Javanese Gamelan
- 2000-2002      **California State University Fullerton**  
 Department of Music  
 Adjunct Lecturer  
     Survey of World Music
- 1994            **University of California, Santa Barbara**  
 Department of Music  
     Teaching Assistant: "Music Appreciation"  
     Introduction to Western Art Music for non-music majors
- 1993            **University of California, Santa Barbara**  
 Department of Music  
     Teaching Assistant: "Music in American Popular Culture"
- 1990-1991     **University of Maryland, Baltimore County**  
 Department of Music  
     Teaching Assistant: "Fundamentals of Music"

**PUBLICATIONS**

- 2010            "The All-India Music Conferences of 1916-1925: Cultural Transformation and Colonial Ideology"  
     in *The Rise of Hindustani Music*, Joep Bor, ed., New Delhi: Manohar.
- 2007            Recording Review "*Mystic Sarod*"  
     Asian Music Volume 38/2
- 2003            "Rabab and Sarod: From Kabul to Calcutta"  
     Exhibition catalog for *Inde du Nord: Gloire des princes, louange des dieux*,  
     Cité de la Musique, Paris, March - June 2003
- 2000            *Sarod Performance Practice in the Twentieth Century: Tradition and Transformation in North Indian  
 Classical Instrumental Music*  
     Ph.D. dissertation, University of California, Santa Barbara.  
     University Microfilms, Ann Arbor MI.  
     Committee: Scott Marcus, Chair; Amy Stillman; Alejandro Planchart
- 2000            "Sourindro Mohun Tagore"  
     *The New Grove Dictionary of Music and Musicians, revised edition*,  
     London: Macmillan.
- 1999            Review: Allyn Miner, *Sitar and Sarod in the 18th and 19th Centuries*.  
     *Bulletin of the Indian Museum*, Calcutta, India, Volume 34.

- 1999 “Researching the Evolution of a Musical Instrument in Modern India”  
*Pacific Review of Ethnomusicology*, Volume 9.
- 1996 “A Brief Intercultural History of the Sarod”  
Proceedings of the Sangeet Research Academy conference,  
*Indian Music and the West*.
- 1992 “The Tanpura, A Preliminary Spectrographic Analysis of the *Jawari* Phenomenon,”  
*Proceedings of the International Symposium on Music Acoustics*, Musical Acoustics Research  
Group of Acoustical Society of Japan.

#### RESEARCH EXPERIENCE

- 1997-2006 Continuing field research in Calcutta, India on current and historical instrumental performance traditions.
- 1995 Field Research on the Colonel P.T. French collection of Indian instruments.  
National Museum of Ireland, Dublin, Ireland.  
Archival research.  
India Office Library, British Library, London, England.
- 1994, 1995 Field Research in India on development of North Indian classical music performance practice traditions in the 20th century.  
Senior Performance & Research Fellowship, American Institute of Indian Studies
- 1993-1995 Research Assistant to Dr. Amy Stillman, University of California, Santa Barbara.  
Computer transcription of collected Hawaiian songs and song texts.  
Use of Finale and Vision music software for Macintosh computer.
- 1992-1993 Research Assistant to Dr. Lester Monts, University of California, Santa Barbara.  
Ethnomusicology Laboratory.  
Video and audio recording, video editing, computer transcription.

#### PRESENTATIONS

- 2008 “Tradition Transformed: Devotional Music in a Western Context”  
Presented at the India and the Performing Arts Conference, University of Amsterdam, Amsterdam, Netherlands.
- 2004 “Revivalism in North Indian Classical Music, or, Everything New Is Old Again”  
Presented at the annual meeting of the Society for Ethnomusicology, Tucson.
- 2003 “The Evolution of Sarod Performance Practice in the 20th Century, With Examples From Historic Recordings and Live Demonstration”  
Guest lecture, School of Oriental and African Studies, University of London, London.
- 2002 “Tradition Transformed: Devotional Music in an American Context”  
Presented at the annual meeting of the Society for Ethnomusicology, Estes Park, Colorado
- 2002 “Time, Performance and Ideology: Tradition and Transformation in North Indian Classical Music”  
Presented to the graduate students forum, School of Music, University of North Carolina, Greensboro.
- 2001 “The Cutting Edge of Tradition: Indian Classical Music and the Internet”  
Presented at the annual meeting of the Society for Ethnomusicology, Detroit.
- 2000 “Time, Performance and Ideology in North Indian Classical Music”

- Presented at the annual meeting of the Society for Ethnomusicology, Toronto.
- 2000 “The All-India Music Conferences of 1916-1925: Re-envisioning the North Indian Classical Music Landscape”  
Presented at the “Performers, Patrons and Audiences” conference held by the International Institute of Asian Studies, University of Leiden, The Netherlands.
- 2000 “Time, Performance and Ideology in North Indian Classical Music”  
Presented at the annual meeting of the Society for Ethnomusicology, Southern California Chapter, University of San Diego.
- 2000 “Colonialism, Ideology and the Modernization of North Indian Classical Instrumental Music”  
Guest lecture, Department of Music, University of California, Santa Barbara.
- 1999 “The All-India Music Conferences of 1916-1925: The Re-Vision of the of North Indian Classical Music Landscape”  
Presented at the annual meeting of the American Musicological Society, Kansas City.
- 1999 “Traditions in Transition: Sarod and Sitar Performance in the Early Twentieth Century”  
Presented at the annual meeting of the Society for Ethnomusicology, Austin.
- 1999 “The All-India Music Conferences of 1916-1925: Cultural Transformation and Colonial Ideology”  
Guest lecture, Department of History, Calcutta University.
- 1997 “The All-India Music Conferences of 1916-1925: Re-Visioning the Landscape of North Indian Classical Music”  
Presented at the annual meeting of the Society for Ethnomusicology, Pittsburgh.
- 1996 “A Brief Intercultural History of the *Sarod*”  
Presented at the conference “Indian Music and the West” sponsored by the Sangeet Research Academy, National Centre for the Performing Arts, Bombay, India.
- 1995 “Researching the Evolution of a Musical Instrument in Modern India”  
Presented at the meeting of the European Seminar on Ethnomusicology, Rotterdam, The Netherlands.
- 1995 “The Changing Sarod: Tracing the Historical Development of an Instrument in Modern India.”  
Presented at the annual meeting of the Southern and Northern California chapters of the Society for Ethnomusicology.
- 1992 “The *Tanpura*—A Spectrographic Analysis of the *Jawari* Phenomenon.”  
Presented at the International Symposium on Musical Acoustics, Tokyo, Japan.
- 1991 “Toward a New Description of *Raga*.”  
Presented at the annual meeting of the Society for Ethnomusicology, Chicago.
- 1991 “Toward a New Description of *Raga*.”  
Presented at the annual meeting of the Mid-Atlantic chapter of the Society for Ethnomusicology, Columbia University.

### PROFESSIONAL ASSOCIATIONS

Society for Ethnomusicology  
American Musicological Society  
Society for Asian Music  
College Music Society

## II. NORTH INDIAN CLASSICAL MUSIC PERFORMANCE

### TRAINING

Ali Akbar College of Music, San Rafael, California	Vadya Bid <sup>1</sup>	North Indian Classical Music	1981
1973-1982	Full-time study, four 9-week sessions per year. Studies with Maestro Ali Akbar Khan included instrumental music on <i>sarode</i> and violin, vocal music, including both <i>dhrupad</i> and <i>khyal</i> styles, and <i>tala</i> .		
1982-2009	Private instruction with Maestro Ali Akbar Khan and class attendance on a periodic basis.		
1989-2007	Private instruction with Pandit Rajeev Taranath		
1974-1978, 1995, 2009-2010	Tabla instruction from Ustad Zakir Hussain		

### FELLOWSHIPS AND GRANTS

1993	American Institute of Indian Studies Senior Research Fellowship for Sarod Performance		
1983-1989	Performance funding from Boulder Arts Council, Boulder CO; University of Colorado Student Arts Council, Colorado State University Arts and Events and Lincoln Center for the Arts, Fort Collins, CO.		

### TEACHING – HINDUSTANI CLASSICAL MUSIC

2007-2008	<b>Pomona College, Claremont, CA</b>		
2003-2004	Department of Music Director – Hindustani Music Ensemble		
1999-2001	<b>California Institute of the Arts</b> School of Music Adjunct Faculty Indian Music, World Music Program Indian Instrumental Techniques and Improvisation for Western Instruments Co-Director: Indian Music Ensemble Theory and composition in North Indian classical music for instrumental and vocal students.		
1994-1997	<b>University of California, Santa Barbara</b> Department of Music Director: Indian Music Ensemble Instruction in instrumental music (sitar and sarod), vocal music, <i>tala</i> , and tabla. Ensemble and individual lessons. Public performances by ensemble groups.		
1994	<b>Ali Akbar College of Music, Basel, Switzerland</b> Teaching assistant to Maestro Ali Akbar Khan North Indian classical instrumental and vocal music		
1994 (summer)	<b>Center for World Music, Payangan, Bali, Indonesia</b> Faculty Seminar: Music of India		

### WORKSHOPS

2000	Indian Theory and Improvisation for Jazz Musicians Prague Jazz Society Summer Institute, Prague, Czech Republic		
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<sup>1</sup>The "Vadya Bid" degree (literally "instrument knowledge") is a five year equivalent degree requiring at least 20 terms of study, a written exam, and a public performance as well as approval by the directors of the Ali Akbar College. It is the approximate equivalent of an M.M. degree.

- 2000, 1998, 1996 Introduction to North Indian classical music for college music teachers  
College Music Society  
San Diego State University
- 1998 Residency: Community School of Music and Arts, Mountain View, CA.  
Introduction to Indian classical music for 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> grade students in the Mountain View, CA school system – a series of twelve school assemblies and a family concert.

**RECORDINGS**

- 2011 *SVARA – New World Music*  
Original compositions and arrangements  
David Trasoff – sarod,  
Robert Jacobson – guitar,  
John Graves – Bass,  
Randy Gloss – tabla percussion
- 2010 *Hope Is A Thing*, Lisbeth Scott (*Hope Is A Thing*)
- 2010 *Ragas for a Winter Moon*, Rag Hemant, Rag Gorakh Kalyan
- 2008 *What’s So Special ‘Bout Peace, Love And Understanding*, theme to television series “Aliens In America;” recorded by Salman Ahmed and P.J. Ohlsson
- 2007 *Sri, Shantala (Om Namō Bhagavate)*
- 2003 *The Love Window*, Shanatala (*Durge*)
- 1998 *Music for “A Midsummer Night’s Dream”*  
Original theater music for Shakespeare’s comedy  
Compact Disc, published by Lila Vihun Music.
- 1998 “Fly High, Run Far” music for the recording *Asura* by the Korean recording artist, Won Il.
- 1991 *When Words Disappear*, Ragas Puria Kalyan, Jajiwanti, and Kirwani  
Compact Disc/Cassette, published by Lila Vihun Music  
David Trasoff - sarod, Zakir Hussain - tabla

**PERFORMANCES – North Indian classical music (partial list)**

Ravi Shankar Music Circle	Los Angeles, California
Embassy of India	Berlin, Germany
National University of Music (UNAM)	Mexico City, Mexico
Consulate of the United States	Calcutta, India
Maritime Hall	San Francisco, California
House of Blues	Los Angeles, California
The Zee Network (Asia-wide satellite TV)	Bombay, India
International Conference on Indian Music & The West	Bombay, India
International Symposium on Musical Acoustics	Tokyo, Japan
Indian Academy of Fine Arts	Singapore
Muzikademie Basel	Basel, Switzerland
San Diego State University	San Diego, California
University of California	San Diego
University of California	Santa Barbara, California
World Music Institute	New York
Lotus Fine Arts Society	New York
World Music Festival	California Institute of the Arts
Ramakrishna Mission Institute of Culture	Calcutta, India

Nehru Centre  
 National Center for the Performing Arts  
 India International Centre  
 Birla Academy of Fine Arts  
 Muziekschool Amsterdam  
 Westport Town Hall  
 University of Maryland  
 World Affairs Conference  
 University of Arizona  
 University of Texas  
 Colorado College  
 University of Nebraska

Bombay, India  
 Bombay, India  
 New Delhi, India  
 Calcutta, India  
 Amsterdam, The Netherlands  
 Westport, Connecticut  
 Baltimore, Maryland  
 University of Colorado, Boulder  
 Tucson, Arizona  
 Austin, Texas  
 Colorado Springs, Colorado  
 Lincoln, Nebraska

**OTHER PERFORMANCE EXPERIENCE** (partial list)

- 2002-2006      SVARA  
                     A poly-musical ensemble combining influences of Indian music, jazz, blues, Eastern European and creative music. Named LA Weekly Jazz Pick of the Week for February, 2002.
- 1997             *A Midsummer Night's Dream*, by William Shakespeare  
                     Stella Adler Theater, Los Angeles, California  
                     Music Director and composer for new production directed by Michael Michetti, produced by Farthest Step Productions. "Critic's Choice," Los Angeles Times. Winner of 4 Ovation Awards by Los Angeles theater critics, including Best Director and Best Play of 1997.
- 1995             Wadada Leo Smith and Nda Kulture  
                     Theater of Yugen and Noh Space, San Francisco, California  
                     premiere of new commissioned compositions.  
                     Beverly Hills Public Library, Beverly Hills, California  
                     sponsored by Wires Performance Center for New and Experimental Music.  
                     The Jazz Bakery, Culver City, California.

**FILM**

- 2006             *Outsourced*, Directed by John Jeffcoat, Music Director: BC Smith.
- 2002             *Leela*, Directed by Somnath Sen, produced by Lemon Tree Films. All sarod performance by on-screen actors, incidental music. This film was widely distributed in India and worldwide, and received numerous awards.
- 2000             *Man-Eating Tigers of North India*. National Geographic Special.
- 1997             *The Perfumed Garden*. Jag Mundhra, director.

**RELATED PROFESSIONAL EXPERIENCE –ADMINISTRATION & PRODUCTION**

- 1983-1990      Founded and directed: "Classical Ragas," an organization for producing and promoting classical Indian music and dance programs in Colorado. "Classical Ragas" successfully staged a number of local and regional concerts, bringing such artists as Ali Akbar Khan, Shivkumar Sharma, Zakir Hussain and Swapan Chaudhuri to Colorado. Programs were funded by the Boulder Arts Commission, the Cultural Events Board of the University of Colorado, and the Program Council of Colorado State University.
- 1986-2001      Experience in concert production, sound reinforcement, promotion and graphic design. Computer-based MIDI and digital audio studio; editing and production of audio projects.

**III. WORLD MUSIC PERFORMANCE AND INSTRUCTION**

**TRAINING**

California Institute of the Arts, Valencia, CA  
 Music of Africa

Dr. Nicholas England

Jazz History and Composition

James Newton

Performance studies in North Indian, Javanese, Balinese, and West African music with Amiya Dasgupta, K.R.T. Wasitodiningrat, Nyoman Wenten, and Alfred and Kobla Ladzekpo. Also European classical voice in the studio of Fred Carama.

**College of Marin, Kentfield, California**

Three semesters of the study of European classical music, including theory, composition, music history and ear training. Study of counterpoint and violin with Charles Meacham.

**INSTRUCTION**

- 1997-1998      **California State University San Marcos**  
Program in Visual and Performing Arts  
Javanese Gamelan
- 1988            **Naropa Institute, Boulder, CO**  
Balinese Gamelan – assistant to I Nyoman Sumandhi

**PERFORMANCE**

- 1991-1995      University of California, Santa Barbara  
    **Capella Cordina**, medieval and Renaissance European vocal music ensemble,  
    directed by Dr. Alejandro Planchart  
    **Middle East Ensemble**, 'ud and vocal music of Egypt, Lebanon, Turkey, Syria and Iran,  
    directed by Dr. Scott Marcus  
    **Javanese Gamelan Ensemble**
- 1994            *A Night at the Kraton*  
    A presentation of Javanese classical music, dance and culture presented at  
    the University of California, Los Angeles, directed by Dr. Robert Brown
- 1990-1991      University of Maryland, Baltimore County  
    Balinese *Gender Wayang*, with I Ketut Gede Asnawa  
    Balinese *Gamelan Semar Peguligan*  
    Embassy of Indonesia Javanese Gamelan  
    Turkish music, *tambur* performance with Münir Beken
- 1987-1993      California Institute of the Arts  
    Javanese Gamelan, with K.R.T. Wasitodiningrat  
    Balinese *Gamelan Semar Peguligan*, with I Nyoman Wenten  
    African Ensemble, with Kobla and Alfred Ladzekpo