

# James Burns

---

## Education

2001 - 2004 School of Oriental and African Studies London, England

### Ph.D Music

- Research Areas include Africa and the Diaspora.

1999 - 2001 College of Santa Fe Albuquerque, NM

### Secondary School Licensure

- Social Studies Endorsement

1991-1995 University of Texas Austin, TX

### BA Liberal Arts

- Double major in Anthropology and Chinese Language

## Present Academic Position

September 2005–Present Binghamton University Binghamton, NY.

### Assistant Professor of Music

- I have a joint appointment in Music and Africana Studies as an ethnomusicologist with specialization in Africa and the Diaspora.

## Previous Academic Positions

2004-2005 AHRC Centre for Cross-Cultural Music and Dance Performance London

### Ethnomusicologist

- I was the ethnomusicologist for a project entitled *Transformations in African Music and Dance*. This was one of 6 projects at the Research Centre in Cross-Cultural Music And Dance Performance in England, which is funded by the Arts and Humanities Research Council. This research led to publication of a monograph and a DVD ROM.

2001-2005 School of Oriental and African Studies London, England

### Part Time Instructor

- I contributed lectures for courses in African Studies and African Music at the undergraduate and graduate level. Subjects included Structure of Drum Ensembles in West African and the Diaspora, West African influences in Cuba and Haiti, Griot culture in West Africa, Highlife music, Ritual music in Africa and the New World, and Transcription.

2002- 2003 Goldsmiths College London, England

### Visiting Tutor

- I taught undergraduate courses in African Drumming and African Music.

**Areas of teaching  
and Research**

African Traditional and Popular Music  
Traditional and Popular music of the African Diaspora  
Jazz and Blues History, Styles and Culture  
African Drumming and Music Performance  
Oral Literature  
Drum Language  
African Religion  
Music and Ritual  
World Music  
Musical Change and Transculturation

**Awards received**

- Broome County Arts Council United Cultural Fund Individual Artist Grant. October 2009. Project Title: Drum Circles – African Cultural Awareness through Community Music-making.
- Harpur College Research Award, 2009-2010. Project title: The Oral Literature of Ewe performance Groups in Ghana.
- National Endowment for the Humanities Summer Stipend Award, Summer 2008. Project title: Documenting the oral literature of Ewe dance-drumming communities in Ghana.
- Research Grant from the Arts and Humanities Research Council's Research Centre in Cross-Cultural Music And Dance (U.K.) from 2004–2006. Project title: Transformation in African music and Dance Performance.
- Overseas Research Scholarship from the University of London for graduate tuition at the School of Oriental and African Studies 2002–2004.
- Arts and Humanities Research Abroad Scholarship from the Center for Asian and African Literatures at SOAS for fieldwork in Ghana Summer 2002.
- Rotary International Ambassadorial Scholarship (1995) for field research in Ghana from 1995–1997.

**Funded Research**

- Ghana, Togo, Benin, and Burkina Faso from 1995-1997 supported by a Rotary Ambassadorial Scholarship in the amount of \$15,000. This post-baccalaureate research formed the foundation of my Ph.D dissertation on creative artistry in Ewe dance-drumming.
- Ghana, Togo, and Benin from 2000-2001 supported by a grant from the British Library. During this period, I recorded 25 hours of audio from music groups in Ghana, Togo, and Benin. This entire collection is deposited at the British Library: <http://www.bl.uk/collections/sound-archive/wtmafricalist.html> (C1020).
- Ghana during the Summer of 2002 supported by Humanities Research Abroad Scholarship from the Center for Asian and African Literatures at SOAS in the amount of £500. This award supported the collection of 20 audio interviews with elders, master artists, and knowledgeable critics in Dzodze and led to the publication of the article "My Mother Has a Television Does Yours? Transformation in an Ewe Funeral Drum Tradition."

- Ghana during the months of April, May and September 2004 supported by the AHRC Research Centre in Cross-Cultural Music And Dance in the amount of £10,000. This grant-funded research saw the collection of 60 hours of video and audio recordings with both national dance companies in Ghana and the Dzigbordi community group in Dzodze. Led to the publication of the monograph and DVD *Female Voices from an Ewe Dance-drumming Community in Ghana: Our Music has become a Divine Spirit*.
- Ghana during the December-January 2005 and Summer 2006, supported by a Harpur College Research Grant of \$5000. During this period I filmed 14 hours of additional video for the documentary, as well as recorded 8 audio CDs with the Dzigbordi and Duneny groups from Dzodze and Denu respectively.
- Ghana during Summer 2007, supported by a National Endowment for the Humanities Summer Stipend in the amount of \$6000. During this period I filmed 40 hours of video and recorded 10 hours of music and audio interviews.

## Languages

Mandarin Chinese, Spanish, African languages: Twi, Ewe (Fon), Dagbani, Ga, as well as basic understanding of Yoruba and Wolof.

## Written Publications

- "Rhythmic Archetypes in Instrumental Music from Africa and the Diaspora." in *Music Theory Online* 16/4 (2010). Major article that documents the common musical grammar that links African with the Diaspora, presented using over fifty transcriptions and audio examples.
- *Female Voices from an Ewe Dance-drumming Community in Ghana: Our Music has become a Divine Spirit* (Aldershot: Ashgate Press, SOAS Musicology series, 2009). Monograph based on a field study of a group of female musicians among the Ewe of southeastern Ghana. Includes a DVD documentary written and directed by the author. Reviewed by Sidra Lawrence (*Journal of the International Library of African Music* 8/3 (2009): 168–73), Paul Shauert (*Journal of Folklore Research* (Dec. 2009)), and Meera Venkatachalam (*African Affairs* 109/436 (2010): 507–8).
- "The West is Cold: Experiences of Ghanaian Performers in England and the United States." In Isidore Okpewho and Nkiru Nzegwu (eds.) *The New African Diaspora: Assessing the Pains and Gains of Exile* (Bloomington: University of Indiana Press, 2009).
- *Introductory Course for African Drumming* (Binghamton University Custom Publishing, 2009). Original method book for learning both hand and stick drumming, including exercises and actual parts from various Ghanaian dances. Also includes the lyrics for sixty songs from Ghana and Togo in their original languages and with English translations.
- "Review: Bissa du Burkina Faso: Musique vocale et instrumentale. 2003. Choeurs royaux du Benin: Fon–Gbe d'Abomey. 2003. Mossi du Burkina Faso: Musiques de coeur et de village. 2002. Yoruba du Benin: Sakara & Gelede. 2002. Asante Kete Drumming: Music of Ghana. 2007. Niger: Musique des Touaregs, vol. 1: Azawagh." *Ethnomusicology* 52/3 (2008). An invited review I gave of these audio CDs for a refereed journal.

**Written  
Publications cont.**

- “Review: Journey of Song: Public Life and Morality in Cameroon by Clare Ignatowski.” *Ethnomusicology Forum* 17 (2007): 157-59. An invited review I gave of this book for a refereed journal.
- “My Mother Has a Television Does Yours? Transformation in an Ewe Funeral Drum Tradition.” *Oral Tradition* 20/2 (2005): 300-319. This article was published in print and online formats, the latter also including a innovative method of multimedia presentation created by the journal *Oral Tradition* known as an *eCompanion*. An *eCompanion* is a webpage that includes pictures, audio, video, and other multimedia materials that can be accessed to improve the understanding and appreciation of the written material. The *eCompanion* for my article can be found online at: <http://www.oraltradition.org/ecompanion/20ii/burns>.

**Audio-Visual  
Publications**

- *Dzibordi Haborbor Volume II*. DVD of music videos directed, filmed, and edited by James Burns. Published by the Dzibordi group in Ghana (2010).
- *Denu Dunenyo Haborbor Volume I*. DVD of music videos directed, filmed, and edited by James Burns. Published by the Dunenyo group in Ghana (2009). Online sample at: <http://www.youtube.com/watch?v=pC5-LcHbbOE>
- *Dzibordi Haborbor Volume I*. DVD of music videos directed, filmed, and edited by James Burns. Published by the Dzibordi group in Ghana (2009). Online sample at: <http://www.youtube.com/watch?v=ISy5LnHz3e8>
- *Our Music has become a Divine Spirit: Female Voices from an Ewe Dance-drumming Community in Ghana*. DVD documentary published by SOASIS (2008).
- *Ewe Drumming From Ghana: The Soup Which is Sweet Draws the Chairs in Closer*. CD released by The British Library and Topic Records (May 2005). Recorded, Produced, and Sleeve Notes by James Burns. Reviewed by Trevor Wiggins (*The World of Music* 47/3 (2005): 174–75), Keith Howard (*The Magazine for Traditional Music Throughout the World* (2005)), and David Locke (*Yearbook for Traditional Music* (2006): 144).
- *Denu Dunenyo Haborbor Volume I*. Recorded and produced by James Burns. Published by the Dunenyo group in Ghana (2006). Includes the dances: Afa slow, Afa fast, and Agbadza.
- *Denu Dunenyo Haborbor Volume II*. Recorded and produced by James Burns. Published by the Dunenyo group in Ghana (2006). Includes the dances: Atsito and Gadzo.
- *Denu Dunenyo Haborbor Volume III*. Recorded and produced by James Burns. Published by the Dunenyo group in Ghana (2007). Includes the dance Atsito.
- *Denu Dunenyo Haborbor Volume IV*. Recorded and produced by James Burns. Published by the Dunenyo group in Ghana (2007). Includes the dance Gadzo.
- *Denu Dunenyo Haborbor Volume V*. Recorded and produced by James Burns. Published by the Dunenyo group in Ghana (2008). Includes the dances: Afa slow, Afa fast, Agbadza, Atsito, and Gadzo.

**Audio-Visual  
Publications cont.**

- *Apeyeme Agbadza Group Volume I*. Recorded and produced by James Burns. Published by the Apeyeme Agbadza Group in Ghana (2006). Includes the dances: Afa, Akpoka, and Ageshe in the sequence and style of an actual funeral.
- *Apeyeme Sonu Group Volume I*. Recorded and produced by James Burns. Published by the Apeyeme Sonu Group in Ghana (2006). Includes the Sonu dance.
- *Tornu Yeve Shrine Ensemble Volume I: Music For Ceremony*. Recorded and produced by James Burns. Published by the Tornu Yeve Shrine Ensemble in Ghana (2006). This is a complete recording of the repertory of the Yeve shrine including the dances: Agogbagba, Sogbadza, Sovu, Adravu, Afotui and Dzetsiha.
- *Dzigbordi Haborbor Volume II*. Recorded and produced by James Burns. Published by the Dzigbordi Haborbor in Ghana (2006). This CD features new songs along with adzokpa (drum language dialogues) and hatsiatsia (solo songs with bell accompaniment)
- *Dzigbordi Haborbor: From the Vault*. Recorded and produced by James Burns. Published by the Dzigbordi Haborbor in Ghana (2006). unreleased takes from the original Topic Records Dzigbordi CD featuring 15 minute tracks of Agogbagba, Afa, Kinka, and Dzigbordi dance-drumming.
- *Dzigbordi Haborbor Volume III*. Recorded and produced by James Burns. Published by the Dzigbordi Haborbor in Ghana (2008). Includes the dances: Vulolo, Agogbagba, Dzigbordi dance drumming, and 9 Atsiã (solo dance styles).
- *Apeyeme Kpanlogo Group Volume I*. Recorded and produced by James Burns. Published by the Apeyeme Kpanlogo Group in Ghana (2008)

**Conference  
Presentations**

- "Big voices and small voices, an analysis of harmony in southern Ewe song traditions." To be presented at the 55th Annual Conference of the Society for Ethnomusicology, in Los Angeles, CA 11–14 November 2010.
- "Liberating the relics of ethnographic films: Symbiotic uses of digital filmmaking in Ethnomusicology." Presented at the Mid-Atlantic Chapter of the Society for Ethnomusicology on March 13–14, 2010.
- "Doing it with style: an ethno-poetic analysis of improvisation in southern Ewe dance–drumming." Presented at the Third International Symposium on the Music of Africa, Princeton University, on April 16–17, 2009.
- "The Oral Literature of a Female Dance-drumming Club in Southern Eweland." Presented at the 52<sup>nd</sup> Annual Conference of the Society for Ethnomusicology, in Columbus, Ohio, October 24–28, 2007.
- Invited Lecture/Debut of DVD documentary entitled "Our Music has Become a Divine Spirit: Female voices from an Ewe dance-drumming community in Ghana," at the AHRC Research Centre for Cross-Cultural Music & Dance Performance Symposia: Music and Film held on September 25, 2007 in the Brunei Suite at the School of Oriental and African Studies, University of London

**Conference Presentations cont.**

- “Rhythmic Archetypes in Music Traditions of West Africa and the Diaspora.” Lecture-demonstration presented at the 50th Annual Conference of the Society for Ethnomusicology, in Atlanta, Georgia, November 16–20, 2005.
- “Transformations in African Music and Dance.” Presented at the 2005 Conference of the British Forum for Ethnomusicology, in London, England April 12–15, 2005.
- “Get up Stand Up: The Influence of Cassette Distribution on an Ewe Agbadza Funeral Drum Tradition.” Presented at the 49<sup>th</sup> Annual Conference of the Society for Ethnomusicology, in Tucson, Arizona, November 3–7, 2004.
- “Death doesn’t know that we are poor: The ethnographer as D.J.: Mixing texts to represent meaning in the Sonu funeral song tradition.” Presented at the 37<sup>th</sup> World Conference of the International Council for Traditional Music, in Fuzhou and Quanzhou China, January 4–11, 2004.
- “My Mother Has a Television, Does Yours? Transformation and Secularisation in an Ewe Funeral Drum Tradition.” Presented at the 4th Workshop of the AHRB Centre for Asian and African Literatures, in London, England May 12–14, 2003.

**Independent Studies/  
Faculty Committees**

- Joseph Ford, 2006. “Imitation, Integration, and Misperception: The Influence of Non-Western Music on the Minimalist and Post-Minimalist Work of LaMonte Young, Terry Riley, Philip Glass, and Steve Reich.” Masters Degree.
- Micah Banner-Baine, 2007. “An ethnographic study of the Binghamton Madrigal Choir.” BA in Music.
- Kathleen Cisek, 2008. “Musical contexts for Ewe music performance in Ghana.”
- Boaz Tingson, 2008. “Filipino Christian Music: an emic perspective”
- Melissa Thompson, 2009. “Highlife and its influence on popular culture in Ghana.” BA in Africana Studies.
- Gemma Aston, 2009. “Hardcore’s Big Break; The American Mass Media’s Destruction of a Music Genre.”
- Edwine Bernard, 2009. “The Haitian Popular Music Scene in New York City”
- Tomek Regalski, 2009. Sitar recital of the Rags Yemen and Bhairavi.
- Faculty committee for Erin Lahm, candidate for MMus on May 17, 2006.
- Faculty committee for Elizabeth Duhr, candidate for MMus on April 22, 2007.
- Faculty committee for Soon Young Park, candidate for MMus on April 22, 2007.
- Julian Whitley Masters Committee member for MMus Opera performance, 2008.
- Kim Metaxas Masters Committee member for MMus performance in conducting, 2009.

## **Performances**

- with Nukporfe Dance-drumming Ensemble directed by James Burns for the event "Think Green. Think Global. Think Binghamton" held on March 6, 2010 at Oakdale Mall.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for Binghamton University's Advocacy Day held on March 2, 2010 at the State Capital Building in Albany, NY.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for World Aids Day held on Friday, December 4, 2009 at the Binghamton University Downtown Center. Sponsored by the Southern Tier Aids Program.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for the Faculty Mid-Day concert on November 19, 2009. I played the solo drum while directing the musicians, singers, and dancers through the traditional African dances Gahu, Kpatsa, Sikyi, Agbekor (slow and fast), and Borborbor.
- With Nukporfe Dance-Drumming Ensemble directed by James Burns featuring Guest Artist Kwadwo Tagborlo at Africa House held on October 21, 2009.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for a Benefit Concert on behalf of visiting artist Kwadwo Tagborlo at Africa House held on September 26, 2009.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for a Spring Concert held on May 8, 2009. I played the solo drum while directing the musicians, singers, and dancers through the traditional African dances Agbekor, Kinka, Kpatsa, Adzokpa, Gahu, Togo Atsia, Sohoun, Sikyi, and Gota. I also organized, promoted, and wrote the program notes for this event.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for the Faculty Mid-Day concert on November 6, 2008. I played the solo drum while directing the musicians, singers, and dancers through the traditional African dances Gahu, Kpatsa, Sikyi, Togo Atsia, and Agbekor.
- with Nukporfe Dance-drumming Ensemble directed by James Burns at Cornell University on November 23, 2008. I played the solo drum while directing the musicians, singers, and dancers through the traditional African dances Borborbor, Gahu, Kpatsa, Gota, and Sohoun.
- with Nukporfe Dance-drumming Ensemble directed by James Burns at the 5th Annual Intercollegiate Festival of African Performance Ensembles held on April 5, 2008, at Tufts University. I played the solo drum while directing the musicians, singers, and dancers through the traditional Ewe dances Togo Atsia, Adzokpa and Atsiawowo.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for the annual Holiday Concert sponsored by Albany School District and the Trinity Institution on November 29, 2007. I directed the Nukporfe dance-drumming group and played the solo drum for the dances: Agbekor, Gahu, Kpatsa, Gota, and Togo Atsia.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for the Faculty Mid-Day concert in Casadesus Hall at Binghamton University on November 8, 2007. I directed 2 student groups and played the lead drum for the African dances Gahu, Kpatsa, Sohoun, and Agbekor.

**Performances  
continued**

- with Nukporfe Dance-drumming Ensemble directed by James Burns at the opening of Africa Centre in Endicott, New York on October 12, 2007. I directed the Nukporfe dance-drumming group and played the solo drum for the dances: Agbekor, Gahu, Kpatsa, Gota, and Sohoun.
- with Nukporfe Dance-drumming Ensemble directed by James Burns at the lecture entitled "Re(branding) the Continent: African Women as the Leading Brand" by Dr. Oyeronke Oyewumi on Thursday September 20, 2007 at 7:00PM in the Susquehanna Room at Binghamton University. I played the solo drum while directing the musicians, singers, and dancers of the Nukporfe dance-drumming ensemble through the traditional Ga-Adangbe dance Kpatsa.
- with Nukporfe Dance-drumming Ensemble directed by James Burns Cultural Explosion April 28, 2007, Binghamton University. I played the solo drum while directing the musicians, singers, and dancers through the traditional Fon dance Gota.
- with Nukporfe Dance-drumming Ensemble directed by James Burns Spring Fling April 28, 2007, Binghamton University. I played the solo drum while directing the musicians, singers, and dancers through the traditional Ewe dance Agbekor and the Ga-Adangbe dance Kpatsa.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for the African Student Organization (ASO) Afahye held on April 20, 2007, in the Mandela Room at Binghamton University. I played the solo drum while directing the musicians, singers, and dancers through the traditional Ewe dance Agbekor and Ga-Adangbe dance Kpatsa.
- with Nukporfe Dance-drumming Ensemble directed by James Burns for Binghamton Association for Mixed Students (BAMS) Mix It Up held on April 14, 2007, in the Mandela Room at Binghamton University. I played the solo drum while directing the musicians, singers, and dancers through the traditional Ga-Adangbe dance Kpatsa.
- with Nukporfe Dance-drumming Ensemble directed by James Burns at the 4th Annual Intercollegiate Festival of African Performance Ensembles held on March 31, 2007, at Tufts University. I played the solo drum while directing the musicians, singers, and dancers through the traditional Ewe dance Agbekor.
- with Nukporfe Dance-drumming Ensemble directed by James Burns to open the lecture "The Dual Anniversary: From the End of the Atlantic Slave Trade to the Independence of Ghana" given by Abena Busia Lecture. March 19, 2007, Public Service Program Center (PSPC) rooms E & F Binghamton University. I played the solo drum while directing the musicians, singers, and dancers through the traditional Ewe dance Gahu.
- with Nukporfe Dance-drumming Ensemble directed by James Burns Music of the World: Afrika. November 19, 2006, at Binghamton University. This was a major, advertised event with Binghamton University's African Dance-Drumming Ensemble (Nukporfe), University Chorus, Harpur Chorale, and Women's Chorus. I was featured for each part of the program, creating original percussion arrangements to accompany material performed by the three University Choral groups, and also leading Nukporfe through the performances of the traditional Ewe dances Agbekor, Borborbor, Gahu, and Adowa.



**Concerts  
Organized**

- Family Weekend Concert Saturday October 21, 2006, in the Osterhout Concert Theater at Binghamton University. I played the solo drum while directing the musicians, singers, and dancers through the Ewe dance Gahu.
- Rajeev Taranath (sarod) accompanied by Nitin Mitta (tabla) for an evening of Hindustani instrumental music on September 25, 2009, in Anderson Center Chamber Hall at Binghamton University. Supported by the Departments of Music and Asian and Asian-American Studies, and the Dean's Visiting Speaker Fund.
- Kaivalya Kumar (vocal), Ravindra Katoti (harmonium) and Shyam Kane (tabla) for an evening of Hindustani vocal music on October 31, 2007, in Anderson Center Chamber Hall at Binghamton University. Supported by the Departments of Music and Asian and Asian-American Studies, the Dean's Visiting Speaker Fund, and the Indian Performing Arts Society of Binghamton.
- Shambhavi Vaze (dance) and Parimal Phadke (dance) for Nrtiya Sangam: an evening of Indian classical dance on April 25, 2007, in the Mandela room at Binghamton University. Supported by the Department of Music and the Indian Performing Arts Society of Binghamton.
- Shahid Parvez (sitar) accompanied by Ramdas Palsule (tabla) for an evening of Hindustani instrumental music on September 14, 2006, in Anderson Center Chamber Hall at Binghamton University. Supported by the Departments of Music and Asian and Asian-American Studies, the Dean's Visiting Speaker Fund, and the Indian Performing Arts Society of Binghamton.
- Ashwini Bhide-Deshpande (vocal) accompanied by Vishwanath Shirodkar (tabla) and Seema Shirodkar (harmonium) for an evening of Hindustani vocal music on May 13, 2006, in Watters Theater at Binghamton University. Supported by the Department of Music and the Indian Performing Arts Society of Binghamton.

**Invited Lectures/  
Demonstrations**

- Lecture Demonstration of African Drumming and Dance with Pierrette Aboadji (dance) on March 16, 2009 at Tioga Hills Elementary School. Sponsored by the Tioga Hills PTA.
- Lecture Demonstration of Ewe Dance-Drumming with Kwadzo Tagborlo (drums) and Pierrette Aboadji (song, dance) on October 10, 2009 at Africa House, Endicott, NY. Sponsored by the Dean's Visiting Speaker Series, the Departments of Music and Africana Studies, and the Broome County Arts Council.
- "The West is Cold": Experiences of Ghanaian Performers in England and the United States." Lecture given at the launch of the book *The New African Diaspora* at Cornell University on September 30, 2009.
- Lecture Demonstration of African Drumming at the Percussive Arts Society's Day of Percussion, held on March 21, 2009 at Binghamton High School.
- Lecture Demonstration of Ewe Dance-Drumming with Kwadzo Tagborlo (drums) and Pierrette Aboadji (song, dance) on October 19 and 20, 2009 at Cornell University.

- Lecture Demonstration of African music with the Nukporfe Dance-Drumming ensemble at the Discovery Center, February 8, 2008.
- "Motifs in Agbadza Songs." Lecture given at the Intercollegiate Festival of African Arts, Tufts University on April 5, 2008.
- Lecture Demonstrations of Ewe Dance-Drumming with Pierrette Aboadji (dance) on November 16 and 22, 2008 at Cornell University.

**Lecture  
Demonstrations  
Organized**

- Lecture Demonstration of Ewe Dance-Drumming by Kwadzo Tagborlo (drums) and Pierrette Aboadji (song, dance) on October 19 and 20, 2009 in Lincoln Hall, Cornell University. Sponsored by the Department of Music at Cornell and the Broome County Arts Council.
- Lecture Demonstration of Ewe Dance-Drumming by Kwadzo Tagborlo (drums) and Pierrette Aboadji (song, dance) on October 9, 2009 in the Fine Arts Building, Binghamton University. Sponsored by the Dean's Visiting Speaker Series, the Departments of Music and Africana Studies, and the Broome County Arts Council.
- Lecture Demonstration of Ewe Dance-Drumming with Kwadzo Tagborlo (drums) and Pierrette Aboadji (song, dance) on October 10, 2009 at Africa House, Endicott, NY. Sponsored by the Dean's Visiting Speaker Series, the Departments of Music and Africana Studies, and the Broome County Arts Council.
- Lecture Demonstration of Hindustani instrumental music by Rajeev Taranath (sarod) and Nitin Mitta (tabla) on September 25, 2009. Sponsored by the Dean's Visiting Speaker Series and the Departments of Music and Asian and Asian-American Studies.
- Lecture Demonstration of Samba Pagode by Barak Schmool on April 23, 2009 at Cornell University. Sponsored by the Cornell Music Department.
- Lecture Demonstration of Rio Samba by Barak Schmool on April 22, 2009 at Binghamton University. Sponsored by the Binghamton University Music Department.
- Lecture Demonstration of African Drumming and Dancing with Pierrette Aboadji for the Tioga Hills Elementary School Brownie Troop 589 on April 22, 2008 at Binghamton University.
- Lecture/demonstration of the South Indian vina by Gopal Kumar (vina). Sponsored by the Music Department
- Lecture/demonstration of Hindustani instrumental music by Shahid Parvez (sitar) accompanied by Ramdas Palsule (tabla) on September 14, 2006. Sponsored by the Dean's Visiting Speaker Series and the Music Department.
- Lecture/demonstration of Hindustani vocal music by Kaivalya Kumar (vocal), Ravindra Katoti (harmonium) and Shyam Kane (tabla) on October 30 and November 1, 2007. Sponsored by the Dean's Visiting Speaker Series and the Music Department.

**New Courses  
Developed**

- MUS 111/AAAS 111 Music Cultures of the Far/East Asia encompasses popular and traditional musics from India, China, Korea, Japan, Indonesia, and the Philippines. It is cross-listed with the Department of Asian and Asian-American Studies. The course, which contains a substantial portion devoted to Indian music, is also included in the newly developed South Asian Studies track within the Asian and Asian-American Studies major.
- MUS 112/AFST 180R/LACS 180E Music Cultures of Africa, the Caribbean, and Latin America focuses on the historical and contemporary interlinkages between Africa, the Caribbean, and the United States. It is interdisciplinary, and is cross-listed with the Department of Africana Studies and the Latin American & Caribbean Area Studies Program. Recognizing the significant presence of students from these ethnic backgrounds at Binghamton, the course aims to contextualize the music that they grew up listening to as immigrant children in New York City within the wider context of Africa and the Diaspora.
- MUS 304 Introduction to Ethnomusicology. This is a required course for Music majors and minors. In addition to learning about the history and development of ethnomusicology, classes also feature miniature workshops where students learn authentic music example from various cultural traditions. Students also conduct a fieldwork project where they conduct research amongst a local music group, and compile a written report and oral presentation based upon their own original interpretation of the music culture. This project forms an essential component in the final portfolio compiled by Music Majors and Minors at Binghamton.
- MUS/AFST 380A Music of Africa. This is an upper division elective for Africana Studies and Music majors and minors that focuses on traditional and popular music styles within contemporary African cultures. A substantial portion of the course is devoted to developing graduate level research, writing, and revision skills using print, online, and audio-visual resources; hence, it fulfils the requirements for a Composition course (GenEd C).
- MUS 143B/AFST 188B/MUSP 257 African Music Ensemble. The Nukporfe Dance-Drumming Ensemble is a performance ensemble that attracts between 20 and 30 students each semester, including singers, dancers, and drummers. Our performance ensemble performs on and off campus, and has given several demonstrations of African music at local schools and community centers (see performances and lectures above).
- AFST 380N Study Abroad Program in Ghana is an inter-disciplinary study abroad course where students design and carry out ethnographic research projects that relate to their fields of study. By conducting their own original field research projects, successful participants will greatly enhance their prospects for employment and future academic study. The finished projects are presented to the class, and each written study is proofread and critiqued by me. Students edit their paper and submit a final copy, which represents the best of their scholastic abilities at this stage in their education. Each year I supervise between 12-15 projects during the Summer Semester.
- MUS 181F/AAAS 188F Beginning Chinese Flute. This is a new course I designed for the Confucius Institute at Binghamton University, which among other activities also supports guest artists from the National Academy of Chinese Theater Arts. It is offered through the Departments of Music and Asian and Asian-American

Studies. The course provides beginning instruction on the *Dizi*, a transverse bamboo flute employed in many types of Chinese Folk Music as well as in various styles of Chinese Opera and in the modern Chinese Orchestra. It will be taught during the 2010-11 academic year by visiting artist Professor Jiang Xin.