

# James Marshall Salinas Burns

*Associate Professor of Music and Africana Studies*

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## ACADEMIC APPOINTMENTS

2011– <i>present</i>	Associate Professor of Music and Africana Studies, Binghamton University
2005–2011	Assistant Professor of Music and Africana Studies, Binghamton University
2002–2004	Visiting Tutor, Goldsmith's College, London

## ADMINISTRATIVE EXPERIENCE

2012–2020 Chair, Department of Music, Binghamton University

*Selected Accomplishments:*

- **Presided over significant growth:**  
Undergraduate majors increased from 30 to 60 and graduate students from 10 to 23, including the addition of three new full graduate assistantships. Tenure/Tenure track faculty grew from 7 to 10 including a SUNY Diversity program hire.
- **Oversaw reaccreditation with National Association of Schools of Music:**  
I presided over our reaccreditation in 2012 and was responsible for filing the yearly HEADS report. In response to concerns raised by our reaccreditation, I was able to secure funds from the College to replace our practice pianos and rebuild our 6 Steinway concert grands (\$300,000) as well as to replace all of the digital keyboards in the piano lab (\$50,000).
- **Fostered attention towards greater diversity and inclusion:**  
Formed Antiracism and Inclusion Committee in 2019 to begin to examine all aspects of the department and to offer new policies and strategies for increasing student/faculty diversity and for expanding the concerts, coursework, and performance opportunities within the department
- **Significantly increased endowments:**  
I helped to establish three important new endowments, the Link Music Activities Endowment (\$100,000/year to support research, creative activities, master classes, performances, and ensembles), the Akbari fund (\$25,000/year to support the composition program), and the Karen and Robert Pompei Jazz Artist Series (\$10,000/year to support guest artists and master classes for the Jazz program).

## EDUCATION

- 2005 Ph.D., Music, School of Oriental and African Studies, University of London  
1995 BA, Anthropology and Chinese Language, University of Texas

## FUNDED RESEARCH

- Sustainable Futures Project Grant (2013). Sustainable Futures was supported by a grant from the Australian Research Council and based at Queensland University. I was awarded the West African Percussion Project, which supported a research team in Ghana for a month to collect interviews with 20 master artists from the southern Ewe region. The final case study report was published in the edited volume, *Sustainable Futures for Music Cultures: An Ecological Perspective*, edited by Huib Schippers & Catherine Grant (Oxford University Press, 2016).
- Broome County Arts Council United Cultural Fund Individual Artist Grant (2009). Project Title: “Drum Circles – African Cultural Awareness through Community Music-making.” Funded the travel for visiting African drum teacher, Kwadzo Tagborlo, from Ghana to the United States as an exchange scholar. In the U.S. I organized demonstrations and performances of Ewe music at Binghamton University, Cornell University, and Tufts University.
- National Endowment for the Humanities Summer Stipend (2007). Collected 40 hours of video and 10 hours of music and audio interviews, produced three DVDs of Ewe music.
- Harpur College Research grant (2005/2006). Collected 14 hours of additional video for the documentary, as well as recorded and produced eight audio CDs of Ewe music with the Dzigbordi and Dunenyo groups from Dzodze and Denu.
- Supported by the AHRC Research Centre in Cross-Cultural Music and Dance (2004). 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*.
- Humanities Research Abroad Scholarship from the Center for Asian and African Literatures at SOAS (2002). This award supported the collection of 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.”
- British Library Collections grant (2000-2001). 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).
- Rotary Ambassadorial Scholarship (1995-1997). Supported my residency as a Research Affiliate at the University of Ghana and field research in Ghana, Togo, Benin, and Burkina Faso (1995-1997). This post-baccalaureate research formed the foundation of my Ph.D dissertation on creative artistry in Ewe dance-drumming.

## **PUBLICATIONS | monographs**

*Female Voices from an Ewe Dance-drumming Community in Ghana: Our Music has become a Divine Spirit*, (Aldershot: Ashgate Press, SOAS Musicology series, 2009). Includes DVD documentary written and directed by the author. Received honorary mention for the Nketia Prize for the best African musical ethnography of 2009. Favorably reviewed by the following scholars: Kofi Agawu, *Ethnomusicology*, 56:1 (2012): 133-140; Trevor Wiggins, *World Music*, 1:1 (2012): 153-157; Katherine Stufflebeam, *Ethnomusicology Review*, 16 (2011); Bode Omojola, *African Studies Review*, 54:1 (2011): 211-12; Meera Venkatachalam, *African Affairs*, 109:436 (2010): 507–8; Sidra Lawrence, *Journal of the International Library of African Music* 8:3 (2009): 168–73; and Paul Shauert, *Journal of Folklore Research* (Dec. 2009).

## **PUBLICATIONS | other academic**

*Music Traditions of Asia* coauthored textbook with Gavin Webb (Cognella, 2016).

*Introductory Course for African Drumming* (Binghamton University Custom Publishing, 2009).

Original method book for learning both hand and stick drumming, including exercises and selections from various Ghanaian drum pieces. Also contains the lyrics for sixty songs from Ghana and Togo in their original languages and with English translations. Includes an audio CD with my own original recordings of all the music examples and songs in the book.

## **PUBLICATIONS | book chapters**

“Southern Ewe Dance-Drumming: An Ethnographic Study of Performing Musicians in Contemporary Contexts,” *Sustainable Futures for Music Cultures: An Ecological Perspective*, edited by Huib Schippers & Catherine Grant (Oxford University Press, 2016).

“The West is Cold: Experiences of Ghanaian Performers in England and the United States,” *The New African Diaspora: Assessing the Pains and Gains of Exile*, edited by Isidore Okpewho and Nkiru Nzewgwu (University of Indiana Press, 2009).

## **PUBLICATIONS | peer reviewed journal articles**

“Cooling the Road: The role of music within the southern Ewe funeral ceremony,” *Mortality*, 17:2 (2012): 158-169.

“Doing it with style: an ethnopoetic study of improvisation in Ewe dance-drumming,” *African Music*, 9:1 (2011): 154-205.

“Rhythmic Archetypes in Instrumental Music from Africa and the Diaspora,” *Music Theory Online*, 16:4 (2010). The article and audio-visual examples are available online at: <http://www.mtosmt.org/issues/mto.10.16.4/mto.10.16.4.burns.html>.

“My Mother Has a Television Does Yours? Transformation in an Ewe Funeral Drum Tradition,”  
*Oral Tradition*, 20:2 (2005): 300-319. The eCompanion for my article can be found  
online at: <http://www.oraltradition.org/ecompanion/20ii/burns>.

### **PUBLICATIONS | works in progress**

*The Beard Cannot Tell Stories to the Eyelash: Modernity and postmodernity in an Ewe funeral drum tradition*. Monograph

*Tratados y cantos principales de los Orishas* (Song cycles and principle songs for the Orisha).

New work that documents and analyzes the main song sequences and drum accompaniments used in ceremonies for the principle Orisha of the Afro-Cuban Santeria faith.

### **PUBLICATIONS | selected musical compositions**

“Music for Orpheus” (2015). Original score for the BU Theatre Department production *Orpheus* consisting of 9 original compositions for piano, guitar, bass, keyboard, drum set, African percussion, and 4 voices: "Kabacha" Opening scene, "Jembele" Wedding scene, "Zagba Shalagba" Snake attacks Eurydice, "Nangaxubula" Funeral of Eurydice, "Dhalangiri" Descent into underworld, "Tolochó" Crossing river Styx, "Ewese" Spirit dance, "Kalinye" Escape from Hades, and "Arroyo" Final mourning of Eurydice. Performed at Anderson Center, Binghamton University, March 27-29, 2015.

“Rhapsody on a Set of Ewe Songs” (2012). Original composition for Ewe drum ensemble and string quartet.

### **PUBLICATIONS | audiovisual**

#### **Commercially Produced**

*Ewe Drumming From Ghana: The Soup Which is Sweet Draws the Chairs in Closer* (British Library/Topic Records, 2005). Recorded, produced, and sleeve notes by James Burns. Favorably reviewed by the following scholars: 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).

#### **Self-produced**

*31st of December Women's Movement Kpegisu Haborbor Volume I*. DVD of music videos directed, filmed, and edited by James Burns. Published by the 31st of December Women's Movement Kpegisu group in Ghana (2014).

*Donkutorwogbe Haborbor Volume I*. DVD of music videos directed, filmed, and edited by James Burns. Published by the Donkutorwogbe group in Ghana (2014).

*February Haborbor Volume I*. DVD of music videos directed, filmed, and edited by James Burns. Published by the February group in Ghana (2014).

*Mawulikplim Adzogbo Haborbor Volume I*. DVD of music videos directed, filmed, and edited by James Burns. Published by the Mawulikplim group in Ghana (2014).

*Tsodeme Haborbor Volume I*. DVD of music videos directed, filmed, and edited by James Burns. Published by the Tsodeme group in Ghana (2014).

*Unity Haborbor Volume I*. DVD of music videos directed, filmed, and edited by James Burns. Published by the Unity group in Ghana (2014).

*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>.

*Dzigbordi Haborbor Volume I*. DVD of music videos directed, filmed, and edited by James Burns. Published by the Dzigbordi 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).

*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.

*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.

## **PUBLICATIONS | reviews**

"Review: *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music* by Jesse Weaver Shipley," *Notes: Quarterly Journal of the Music Library Association* 71:2 (2012).

"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).

"Review: *Journey of Song: Public Life and Morality in Cameroon* by Clare Ignatowski." *Ethnomusicology Forum* 17 (2007): 157-59.

## **EDITORIAL WORK | manuscript review**

Journals: *Analytical Approaches to World Music*, *Journal of African Music*, *Journal of the Musical Arts in Africa*, *Journal of Music Research Online*, *Music Theory Online*, *Oral Tradition*.

Academic Presses: Oxford University Press, Taylor and Francis Group.

## **PERFORMANCES | selected**

Directed and performed with the Binghamton University Nukporfe African Dance-Drumming Ensemble at Marist College, Poughkeepsie, NY, on February 25, 2020.

Directed and performed my original composition “Rhapsody on a set of Ewe Songs” (2009) with the Momenta String Quartet and the Binghamton University Nukporfe African Dance-Drumming Ensemble at Casadesus Recital Hall, Binghamton University, November 18, 2014.

Directed and performed with the Binghamton University Nukporfe African Dance-Drumming Ensemble commemorating Black History Month at Horace Mann Elementary School, Binghamton, February 13, 2014.

Directed and performed my original composition “Rhapsody on a set of Ewe Songs” (2009) with an ensemble comprised of Binghamton University, Tufts University, and New England Conservatory faculty at *Abibrimma! Fellow Africans Rise Up! A Festival and Symposium Exploring the Music of Dr. Ephraim Amu, and Notation-based Composition in Africa*, New England Conservatory of Music, February 21, 2014.

Directed and performed with the Binghamton University Nukporfe Dance-drumming Ensemble directed by James Burns at Cornell University on February 4, 2012.

Directed and performed with the Binghamton University Nukporfe African Dance-Drumming Ensemble at the *Fourth International Symposium on the Music of Africa*, Princeton University, March 3, 2012.

Directed and performed with the Binghamton University Nukporfe African Dance-Drumming ensemble directed by James Burns at the Anderson Center Chamber Hall, Binghamton University on May 5, 2011

Directed and performed with the Binghamton University Nukporfe African Dance-Drumming ensemble directed by James Burns at the Broome County Arts Council, Binghamton, NY on April 1, 2011.

Directed and performed with the Binghamton University Nukporfe Dance-Drumming Ensemble directed by James Burns featuring Guest Artist Kwadwo Tagborlo at Africa House on October 21, 2009.

Directed and performed with the Binghamton University Nukporfe Dance-drumming Ensemble directed by James Burns at Cornell University on November 23, 2008.

Directed and performed with Nukporfe Dance-drumming Ensemble at the 5th Annual *Intercollegiate Festival of African Performance Ensembles*, Tufts University, on April 5, 2008.

## **PRESENTATIONS | selected invited lectures**

*Invited Lecture*, "The history and methodologies of African rhythm analysis," CUNY Graduate Center, 2021.

*Invited Lecture*, "Agbekor Drumming," National Academy of Chinese Theatre Arts, March 28, 2016.

*Invited Lecture*, "African rhythm: terms, concepts, and scholarship," School of Oriental and African Studies, University of London, March 4, 2015.

*Invited lecture*, "Principles of Ewe drumming," Cornell University, April 15, 2014.

*Invited lecture*, "Haborbor music organizations among the southern Ewe of Ghana," Tufts University, June 25, 2013.

*Invited Lecture*, "Music and Gender in Eweland," Cornell University, February 4, 2012.

*Invited Lecture*, "A Comparison of Dagbamba and Ewe Drum Language Style and Practice," World Damba Fest, Tufts University, September 14-16, 2012.

*Invited Lecture*, "Rhythmic Archetypes in Instrumental Music from Africa and the Diaspora," Cornell University, Ithaca, NY, on October 10, 2010.

*Invited Lecture Demonstration*, "Ewe Dance-Drumming with Kwadzo Tagborlo (drums) and Pierrette Aboadji (song, dance)," Cornell University, October 19 and 20, 2009.

*Invited Lecture Demonstration*, "Principles of African Drumming," The Percussive Arts Society's Day of Percussion, Binghamton, NY, March 21, 2009.

*Invited Lecture*, "Motifs in Agbadza Songs," Intercollegiate Festival of African Arts, Tufts University, April 5, 2008.

## **PRESENTATIONS | conference papers**

"Musical Dialogues: Syntheses of binary musical forms into Ewe Agbadza music," Society for Ethnomusicology Annual Conference, Philadelphia, November 17, 2011.

"Big voices and small voices, an analysis of harmony in southern Ewe song traditions," Society for Ethnomusicology Annual Conference, Los Angeles, November 11, 2010.

"Liberating the relics of ethnographic films: Symbiotic uses of digital filmmaking in Ethnomusicology," Mid-Atlantic Chapter of the Society for Ethnomusicology, University of Virginia, March 13, 2010.

"Doing it with style: an ethnopoetic analysis of improvisation in southern Ewe dance-drumming," Third International Symposium on the Music of Africa, Princeton University, April 16-17, 2009.

"Death doesn't know that we are poor: The ethnographer as D.J.: Mixing texts to represent meaning in the Sonu funeral song tradition," International Council for Traditional Music World Conference, Fuzhou and Quanzhou China, January 4-11, 2004.

## **CONCERT PRODUCTION | organizer and promoter**

*An afternoon of Guqin music featuring Peiyou Chang*, Anderson Center Patio, Binghamton University, 2021. Sponsored by the Link Music Activities Endowment.

*An evening of Hindustani instrumental music featuring Rajeev Taranath (sarod) accompanied by Nitin Mitta (tabla), Anderson Center Chamber Hall, Binghamton University, September 25, 2009. Sponsored 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.*

*An evening of Hindustani vocal music featuring Kaivalya Kumar (vocal), Ravindra Katoti (harmonium) and Shyam Kane (tabla), Anderson Center Chamber Hall, Binghamton University, October 31, 2007. Sponsored 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.*

*Nrtiya Sangam: an evening of Indian classical dance featuring Shambhavi Vaze (dance) and Parimal Phadke (dance), Mandela room, Binghamton University, April 25, 2007. Sponsored by the Department of Music and the Indian Performing Arts Society of Binghamton.*

*An evening of Hindustani instrumental music featuring Shahid Parvez (sitar) accompanied by Ramdas Palsule (tabla), Anderson Center Chamber Hall, Binghamton University, September 14, 2006. Sponsored 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.*

*An evening of Hindustani instrumental music featuring Ashwini Bhide-Deshpande (vocal) accompanied by Vishwanath Shirodkar (tabla) and Seema Shirodkar (harmonium), Watters Theater, Binghamton University, May 13, 2006. Sponsored by the Department of Music and the Indian Performing Arts Society of Binghamton.*

## **TEACHING EXPERIENCE | selected Binghamton University**

*Music Cultures of the Far/East Asia (MUS 111/AAAS 111).* Encompasses popular and traditional music 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.

*Music Cultures of Africa, the Caribbean, and Latin America (MUS 112/AFST 180R/LACS 180E)* focuses on the historical and contemporary interlinkages between music of 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 cultural 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.



*Introduction to Ethnomusicology* (MUS 304). 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.

*Music Traditions of Africa* (MUS/AFST 380A). 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).

*African Music Ensemble* (MUS 143B/AFST 188B/MUSP 257). 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).

*Study Abroad Program in Ghana* (AFST 380N). 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 greatly enhance their prospects for employment and future academic study.

*Jazz in American Music* (MUS 113). I redesigned our regular Jazz history course into a special Summer Session version that combines distance learning with a focus on improving writing and research skills within the context of Jazz music in the United States.

*Beginning Chinese Flute* (MUS 181F/AAAS 188F). 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. The course is taught by various visiting professors from the National Academy of Chinese Theater Arts in Beijing.

## **SERVICE | university**

Board Member and Music Advisor, Confucius Institute of Chinese Opera (2012–2020).

Harpur College Dean's Faculty Advisory Committee (2013–2020).

New York State Music Executives Association (2012-2020).

President's Road Map Team: Global Engagement (2012-13).

Academic Computing and Educational Technology Advisory Committee (2013-2016).  
Faculty Senate (2008-2012).  
Harpur College Council (2006-2012).  
ACT Global Interdependencies Review Committee (2006-2012).

## **SERVICE | student advisement**

### **Binghamton Dissertation Committees—In Progress**

*Committee Member*, Daniel Oluwafemi Adebisi, “The Role of Music in Activism in Nigerian Politics: A Case Study of the EndSars Movement,” Binghamton College of Community and Public Affairs, 2020-present.

*Committee Member*, Rachael Sebastian, “My Voice is Power”: Language, Empowerment and Hip Hop in Arusha, Tanzania,” Binghamton Anthropology Department, 2016-present.

### **Outside Binghamton Dissertation Committees—In Progress**

*Outside Committee Member*, Barak Schmool, City University of London, “Rhythmic Analysis of African, Jazz, and Funky Music,” 2017-present.

*Outside Committee Member*, Crispin Robinson, “Technicians of the Scared: an ethnography of mastery and praxis in Afrocuban *batá* drumming,” University of London School of Oriental and African Studies, 2015–.

### **Outside Binghamton Dissertation Committees—Completed**

*Outside Committee Member*, Julie Hunter, Brown University, “The Rise of Women’s Drumming in Africa: Performing Fender and Transforming Community in Southeastern Ghana,” 2010-12.

*Outside Committee Member*, Samuel Amusan, University of Manchester, “Music and Spirit Possession in Yoruba Worship,” 2017-2018.

### **Binghamton Master’s Thesis Committees—Completed**

*Faculty Advisor*, Guido Lebron, "Musical Bilingualism: Tito Puente’s influence on American popular music," Binghamton University, 2014-15. Principle advisor and committee member.

*Faculty Advisor*, Chilton Foley-Reynolds, "The Development of a Theorist and a Composer: The writings of Charles Seeger and Henry Cowell from 1916 to 1936," Binghamton, Spring 2011. Principle advisor and committee member.

*Committee Member*, Meroe Adeeb, MM Opera Thesis performance as Donna Elvira in Mozart’s *Don Giovanni* at Tri-Cities Opera February 7, 2014.

*Committee member*, Kim Metaxas, MM Thesis performance in Conducting, Spring 2009.

*Committee member*, Julian Whitley, MM Opera Thesis performance, Spring 2008.

*Committee member*, Elizabeth Duhr, MM Opera Thesis performance, Spring 2007.

*Committee member*, Soon Young Park, MM Opera Thesis performance, Spring 2007.

*Faculty Advisor*, Joseph Ford, “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,” Binghamton, Spring 2006.

### **Outside Binghamton Master’s Thesis Committees—Completed**

*Outside Committee Member*, Brett Gallo, “Norvinyo Borborbor: A Study of Ewedome Dance-Drumming from Kpando, Ghana,” Tufts University, 2014-15.

### **Undergraduate Independent Studies**

*Faculty Advisor*, Fatima Livan, “Orisha in Contemporary Media,” Binghamton University, Spring 2018.

*Faculty Advisor*, Noni Abdur-Razzaq, “Study and performance of the Afro-Cuban dances Guaguanco and Yemaya,” performed on May 5, 2017 at Imagicka, May 5, 2017, and Anderson Center, May 11, 2017.

*Faculty Advisor*, Jiawei Mao, “An ethnographic study of contemporary Qin art song practice,” Binghamton University, Spring 2017.

*Faculty Advisor*, Jiawei Mao, “Qin Art Song: History, Significance and Eventual Decline,” Binghamton University, Fall 2016.

*Faculty Advisor*, Jeremy Gardner, “Music in the 21st Century: A Study on the Impact of Technological Changes in the Music Industry,” Binghamton, Spring 2015.

*Faculty Advisor*, Yaw Duah, “Significance of Hiplife and Kojo Antwi,” Binghamton, Fall 2014.

*Faculty Advisor*, Gabrielle Korey, “The Discussion of Ghanaian Popular Music: from Highlife to Hiplife, Reggae and Afro-Soul” Binghamton, Spring 2012.

*Faculty Advisor*, Aarong Lee, “Study of Ashanti Twi language from West Africa,” Binghamton, Spring 2012.

*Faculty Advisor*, Jeffery Appeageyi, “Togo Atsia drumming,” performed at Anderson Center, Binghamton University, May 4, 2012.

*Faculty Advisor*, Saidat Abiodun, “The Expatriation of African Americans to Ghana,” Binghamton, Fall 2012.

*Faculty Advisor*, Cherub Ruiz, “Advanced explorations of African dance,” Binghamton, Fall 2011.

*Faculty Advisor*, Kevin Santiago, “The Edward P. Maloney Memorial Pipe Band, a Bagpipe Band from Binghamton, New York,” Binghamton, Fall 2011.

*Faculty Advisor*, Joseph Frasca, “Diez Monas, A Salsa Band from Binghamton,” Binghamton, Spring 2011.

*Faculty Advisor*, Melissa Thompson, “Highlife and its influence on popular culture in Ghana,” Binghamton, Spring 2009.

*Faculty Advisor*, Gemma Aston, “Hardcore’s Big Break; The American Mass Media’s Destruction of a Music Genre,” Binghamton, Spring 2009.

*Faculty Advisor*, Edwine Bernard, " The Haitian Popular Music Scene in New York City," Binghamton, Spring 2009.

*Faculty Advisor*, Tomek Regalski, "Sitar performance of Rags Yaman and Bhairavi," Binghamton, Spring 2009.

*Faculty Advisor*, Boaz Tingson, " Filipino Christian Music: an emic perspective," Binghamton, Spring 2008.

*Faculty Advisor*, Kathleen Cisek, " Music context for Ewe music performance in Ghana," Binghamton, Spring 2008.

*Faculty Advisor*, Micah Banner-Baine, "An ethnographic study of the Binghamton Madrigal Choir," Binghamton, Spring 2007.

### **Undergraduate Mentorship**

*Faculty Mentor*, Cheyenne Lewis, "Exploring African Identity: The Case of African Americans in New Orleans," Ronald E. McNair Postbaccalaureate Achievement Program (Federal TRiO program), Binghamton, 2018-19.

*Faculty Mentor*, Michaela Pinnock, "Music sustainability in Ghana," Ronald E. McNair Postbaccalaureate Achievement Program (Federal TRiO program), Binghamton, 2014.

## REFERENCES |

Dr. Anne Elizabeth McCall  
Provost & Senior Vice Provost of Academic Affairs  
Xavier University of Louisiana  
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Dr. Kofi Agawu  
Distinguished Professor, The Graduate Center  
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Dr. Keith Howard  
Professor of Music  
School of Oriental and African Studies  
[kh@soas.ac.uk](mailto:kh@soas.ac.uk)