

Thursday, November 17th

| Time | Location | Presentatio n Type | Title | Presenter(s) |
|----------------------|----------------------------|--|--|---|
| 8:30am - 10:30am | Salon 10 | Paper Panel 1 | Reinventing Dance-Music Collaborations | |
| | | | Music Delivery, Collaboration and the Concert Dance Subculture | Christian Cherry |
| | | | The "spontaneous" of Lisbon; a Dance Experience for Mature People | Luisa Alegre |
| | Parlor B | Open Forum 1 | Leaping into the 21st Century: Re-visioning Cultural Diversity through Music & Dance Curricula | Nyama McCarthy-Brown |
| 10:45am - 12:15pm | Independence Ballroom D | Joint Panel 6 | Local Philadelphia Communities | |
| | | | Sufjan Stevens and the Magic Snowflake: Sound and Spatiality in Headlong Dance Theater's Explanatorium | Laura Vriend |
| | | | My Laudations Shorten for me the Journey to the Saints': The Poetics of Exile in an Islamic Community of Philadelphia | Christine Dang |
| | | | Philadelphia Years, African Nationalism, and Hip-Hop Perspectives on Unity in the New Africa | Abimbola N. Cole |
| | Freedom Ballroom | Organized Panel | An Urban Echo: Philadelphia Dance and Choir Connections | Ellen Gerdes, Leah Stein, Alan |
| | Salon 10 | Paper Panel 3 | Composing Music for Movement | |
| | | | Dance | Christian Matjias |
| | | | Composing for movement: dialoguing with dance | Luiz Barcellos |
| Logans 1 | Organized Panel | Reviving: "Roaratorio" from Joyce to Cage to Cunningham to Lent | Carrie Noland | |
| | | The Intrinsic Duality of Movement and Sound: Investigating The Intersections of Dance and Music Through Bach | Josephine Amber Kao | |
| | | | Rhythmic Rebellion: Teen Dance Shows of the 1950s | Julie Malnig, Carie Stern |
| 12:30pm - 1:30pm | Independence Ballroom D | Lunch Time Lecture | Equal Footing: A Marriage Between Dance and Music in Dagbamba Performance of Northern Ghana. | Habib Iddrisu |
| | Freedom Ballroom H | Lunch Time Lecture | The Trouble With Collaboration, or How Icarus In Particular Got Fried and Refried | Melanie Kloetzel, John Masserini |
| | Salon 10 | Lunch Time Lecture | "Sound Painter": A Technological Bridge Between Dance and Music | Sybil Huskey, Celine Latulipe, David Wilson, Melissa Word |
| | Logans 1 | Performance | Blinking | Jamie Jewett, R. Luke DuBois |
| | Independence Ballroom D | Joint Panel 1 | Where Music Meets Dance | |
| | | | The Reinvention of Music-Dance Connections in Contemporary Theatre Dance: Postcolonial and Intercultural Constructions | Luísa Roubaud |
| | | | Danceability in the Nightclub Setting: a musicological and sociological | Tami Gadir |
| | | | Self, the Now and the Art Object in Music and Dance | Adrienne M Brown |
| | | | Illuminating the Intersections: An Experiment in Conveying How Music and Dance Relate in Khmer Classical Performance | Joanna Pecore |

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| 1:45pm - 3:45pm | Freedom Ballroom H | Organized Panel 4 | Sounding the Floor: the Kin-aesthetics of Percussive Dance | |
| | | | Foot, Floor, Footwork: Embodied Culture Through Kathak and Flamenco Foot Percussion | Miriam Phillips |
| | | | Into and Out of the Floor: Weaving Music and Braiding Tradition in Irish Dance | Kathleen Spanos |
| | | | Dance the Tune: a Listening-based Approach to Percussive Step Dance | Nic Gareiss |
| | Salon 10 | Paper Panel 6 | Sacred Journeys, Spaces, Sounds | |
| | | | Sacred Sound: Tuning the Cosmic Strings of the Subtle Dancing Body | Andrea Mantell Seidel |
| | | | Sacred Spaces: History and Practice in Christian Sacred Dance | Emily Wright |
| | | | Voyager, A Journey into Our Outer Spaces: A Choreographic and Scholarly Exploration | Lizzie Leopold |
| | Logans 1 | Paper Panel 7 | Dancing Nation, Dancing Community | |
| | | | Dancing nationhood in contemporary Spain | Eva Aymami |
| | | | Performing nation's angels and princesses: the female dancing subjects of a century-old Iranian nationalist stage | Ida Meftahi |
| | | | Student Values Engaging in Dance and Music Education | Monica Frichtel |
| | | | Drumming in the Rust Belt: Asian American Visibility, Anti-Asian Violence, and Taiko in Michigan | Angela Ahlgren |
| 4:00pm - 5:30pm | Independence Ballroom D | CORD Plenary 1 | Dance Ethnography: Past, Present, and Future | Theresa Buckland Susan Reed Adrienne Kaeppler Anita Gonzalez Shakina Nayfack |
| 5:30pm - 6:30pm | TBD | CORD / SEM Joint First Time Attendee and New Members Reception (free to all first time attendees, new members and reception hosts) | | |
| 6:30pm - 8:00pm | TBD | CORD / SEM Joint Welcome Reception (free to all attendees) | | |
| 9:00pm - 11:00pm | TBD | Music and Dance Concert | | |

| Friday, November 18th | | | | |
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| Time | Location | Presentation Type | Title | Presenter(s) |
| | Independence Ballroom D | Organized Panel 5 | Intimately Political: Bodily Communications of Carnality, Empathy and Affect in Dance Practices and Criticism. | Evadne Kelly, Emma Doran, Shawn Newman |
| | | | Advocacy and Outreach | |

8:30am -
10:30am

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| Freedom Ballroom H | Joint Panel 2 | Merge: Bridging Dance the Community: A Site-Specific Dance and Music Performance Which Used Collaborative Processes Focused On Community Building For Participating Artists As A Means For Social | Erinn Ernst |
| | | Contemporary Africanist Modern Dance Body As A Site for Critical Consciousness | Carl Paris |
| | | Ghana | Katharine E Stufflebeam |
| | | The Politics of Dancing: Jimmy Carter, Square Dancing and Populism on the Campaign Trail | Justin L Patch |
| Salon 10 | Paper Panel 10 | Composers and Choreographers | |
| | | Mutual Inspiration: Choreographers and Composers at The Bennington School of the Dance (1934-42) | Elizabeth McPherson |
| | | Anna Sokolow and Alex North's War Poem: A Meeting of Music, Dance, and Anti-fascism | Hannah Kosstrin |
| | | Jerome Moross, Chicago, 1937-1938: The Composer and the Crossover between Ballet Americana and Jazz | Joellen Meglin |
| Logans 1 | Paper Panel 11 | Process as structure: the collaboration between Anne Teresa de Keersmaeker and Steve Reich | Renate Bräuninger |
| | | Dancing with Identity | |
| | | Jewish Identity Musically and Visually, Especially Examining the Case of Sara Levi-Tanai | Judith Brin Ingber |
| | | Zouk love: texts, bodies and transnational sexual identities in the Caribbean nightlife of Paris | Sabina Rossignoli |
| Parlor B | Open Forum 2 | The Malaga of Samoan Dance in New Zealand: Polyfest's Teaching and Learning Legacies | Michelle Ladwig Williams |
| | | Festival on the Move: Dancing Culture and Performance of Identity Among Filipinos from the Central Philippines to Toronto, Canada | Patrick Alcedo |
| Independence Ballroom D | Paper Panel 9 | Working Session: Interdisciplinary Creative Collaboration | Rain Ross |
| | | Modern Choreographers' Musicalities | |
| | | Dancing Ambivalence: Mark Morris' musicality in Dido and Aeneas | Hwanjung Jae |
| | | HairStories | Rachel Howell |
| Freedom Ballroom H | Organized Panel 6 | The Din of the Everyday: Noise in Yvonne Rainer's Early Dances | Ryan Platt |
| | | The Use of Soundscape in East-West Contexts: A Comparative Study of Merce Cunningham and Lin Hwai-Min | Kin-Yan Szeto |
| | | Rethinking Music Visualization | |
| | | Ruth St. Denis and the Science of Music Visualization | Paul Scolieri |
| | | | Daniel Callahan |
| | | | Stephanie Jordan |
| | | Dancing Blackness in the Early 20th Century | |

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| 10:45am - 12:15pm | Salon 10 | Paper Panel 12 | Red, White, and Blue: Finding the Black Behind George M. Cohan's Patriotic Success | Brynn Shiovitz |
| | | | Performing Cultural Diversity in L'Ag'Ya (1938) and Little Black Sambo (1938): The Relationship between the Chicago Negro Unit of the Federal Theatre Project and the Interracial Cultural Front in Depression-Era Chicago | Jennifer Myers |
| | | | Composer | Margaret Morrison |
| | Logans 1 | Paper Panel 13 | Masculinity/Choreography | |
| | | | 1920 | Jen Atkins |
| | | | The Process of Penetration: Recontextualizing the erotic in Pâquerette | Jessica Bonenfant |
| | | | Sounding Off: Exposing Fictions of Masculinity and Male Identity in Ronald K. Brown's Better Day's | Mark Broomfield |
| | Parlor B | Paper Panel 14 | Misheard But Always Seen: Controversies over the Female Body in American Cultural Diplomacy | Clare Croft |
| | | | Ballet in Dialogue | |
| | | | Silent Yet Loud: Exposing Ballet's Bias and Queering the Rules in Deborah Lohse's "Ineffable" (2011) | Gretchen Alterowitz |
| | | | West African Dance as Ballet | Sherone Price |
| | 12:30pm - 1:30pm | Independence Ballroom D | Lunch Time Lecture Demonstration 5 | Embodying Music in Senegal: A Somatic and Diaspora Portrait |
| Freedom Ballroom H | | Lunch Time Lecture | Layers of Rhythm: An Exposition on Bharatanatyam Choreography and Music Co-Construction in the Contemporary | Monisha Chakravarthy |
| Salon 10 | | Lunch Time Lecture | From Pitch to Plié: Music Theory for Dance Scholars and Close Movement Analysis for Music Scholars | Juliet McMains, Ben Thomas |
| Logans 1 | | Lunch Time Lecture Demonstration 7 | Somatic Experiment #2: Strung Up | Megan Nicely |
| Independence Ballroom D | Joint Panel 3 | Health and Healing | | |
| | | A Sacred Melody and Innovative Choreography in Cambodia | Toni Shapiro-Phim | |
| | | Kinesthetics of Crying and Soundtracks of Tears: Performing Grief in Works by Deborah Hay and Ralph Lemon | Karen Schaffman | |
| | | Improvising Transcendence for Health and Healing: Spontaneous Sounds and Bodies in a Dance Composition Class | Carlos Odria | |
| | | Sound, healing and the body: acoustemologies of health in the Pacific | Rodrigo Caballero | |
| | Freedom Ballroom | Roundtable 1 | Sense of Place in Time and Space - The Philadanco Dance/Music | Brenda Dixon-Gottschild |
| Salon 10 | Paper Panel 15 | The Sonic, the Visual, and the Temporal | | |
| | | quiet | Freya Vass-Rhee | |
| | | | The Play of Visual and Sonic Actions: Watching Dance and Music | Allen Fogelsanger |

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| 1:45pm - 3:45pm | Logans 1 | Paper Panel 16 | Beyond Spontaneity Acquired Through the Lived "Habit-Body" vis-à-vis Performing Techniques | Wen-Chi Wu |
| | | | Musical Embodiment in South Asia | |
| | | | Technique | Justine Lemos |
| | | | Indian classical dance | Elena Catalano |
| | | | A United Artwork from India: Uday Shankar and His Company of Hindu Dancers and Musicians | Diana Brenscheidt genannt Jost |
| | Parlor B | Paper Panel 17 | Modernity Dancing Around the World | |
| | | | Closed to the Musical Rhythm: Modern Waltzing in Edwardian London | Theresa Jill Buckland |
| | | | Traditionalism and Modernity: Choreography and Gender Portrayal in the Brazilian Popular Dance Bumba-meu-boi | Meredith Watts |
| | | | Music, innovation, and the cosmopolitan aesthetic in the performances of Mrinalini Sarabhai and Ram Gopal | Andrée Grau |
| | | | Dancing the Haitian Diasporic (Diasporic) Imaginary: Tradition, Modernity and the Politics of Haitian Vodou Dance Performance | Kantara Souffrant |
| 4:00pm - 5:30pm | Independence Ballroom D | CORD Plenary 2 | Honoring the Scholarship of Mark Franko: CORD Outstanding Scholarly Research in Dance Plenary Panel | Sally Ann Ness (moderator) Randy Martin Carrie Noland Julie Malign |
| 5:30pm - 7:00pm | TBD | CORD Awards Reception (Ticket Required - \$15.00 per attendee) | | |
| 8:00pm - 10:00pm | Independence Ballroom D | Dance Workshop 1 | Sound and Vibrational Signals in Butō Dance | Tanya Calamoneri |
| | | Dance Workshop 2 | Sabar | Ojeya Cruz-Banks |
| | Freedom Ballroom H | Dance Workshop 3 | Afro-Cuban Dialogues | Yesenia Fernandez |
| | | Dance Workshop 4 | Layers of Rhythm: An Exposition on Bharatanatyam Choreography and Music Co-Construction in the Contemporary | Ojeya Cruz-Banks |
| | Salon 10 | Dance Workshop 5 | ginga: polyrhythmic sounds and syncopated moves | Cristina Rosa |
| | | Dance Workshop 6 | Singing Dance and Sensing Sound | Amy Larimer |
| 10:00pm - 11:00pm | TBD | Reception with Dance Section | | |

| Saturday, November 19th | | | | |
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| Time | Location | Presentation Type | Title | Presenter(s) |

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| 8:30am - 10:30am | Independence Ballroom D | Paper Panel 20 | Sites of Emotion; Choreography/Geography Music, Dance and Emotional Geographies: A Gypsy Case in Northern Greece | Christos Papakostas |
| | | | At the Site of Wilderness: Meredith Monk's "Facing North" (1990) | Bridget Cauthery |
| | | | The Environment of the Body: Nudity in Noemie Larance's Home. | Patricia Gay |
| | | | The Redactions in Music and Dance: Lessons from the Research Archive of Corrado Vivanti | Christopher Miller |
| | Freedom Ballroom H | Paper Panel 18 | Sensing Movement-Sound | |
| | | | Finding "the Feeling" Through Movement and Music: Oriental Dance, Tarab, and Umm Kulthum | Candace Bordelon |
| | | | Using Entropy as a Measure of the Dispersal of Temporal Energy in the Music/Dance Relation | W. Eric Aikens |
| | | | Music as Movement - "Kinesthetic listening" in the Creation and Dancing in a Sound Place | Stephanie Schroedter Wendy Rogers |
| | Salon 10 | Paper Panel 19 | The Commercial, the Popular, and the Crazed | |
| | | | Musical Tastes in Popular Dance Practices | Mary Fogarty |
| | | | Oprah Feelin': The Commercial Flash Mob's Affective Game | Mary Elizabeth Anderson |
| | | | When Good Adjectives Go Bad: "Lyrical Dance," Romanticism, Brain Science, and the Competition Dance Machine | Jennifer Fisher |
| | | | The politics of Korean Wave | Ok Hee Jeong |
| | | | "Crank That": The Work of Dance Crazes as Collective Memory and in Mechanical Reproduction | Asheley Smith |
| Logans 1 | Open Forum 3 | Working Session #3: Integrating Music and Dance Curriculums: How can we broaden teaching practices, address areas of curricular neglect, and stimulate research? | Rebecca Lazier, Simon Morrison | |
| 10:45am - 12:15pm | Independence Ballroom D | Joint Panel 4 | Interculturalism | |
| | | | "Move Me:" Radical Collaborations Between Turkish Dancers and | Öykü Potuoğlu-Cook |
| | | | Critical History and Cultural Presentation: A Dozen Years Searching for Bhangra Dance | Gibb Schreffler |
| | | | The Post Natyam Collective: Using Voice, Script, Movement and | Ketu Katrak |
| | | | TBD | TBD |
| | Freedom Ballroom H | Organized Panel 7 | Sensuous Forms, Sensational Heritage and Social Memory: Narratives of Creative Expressions that Move Music and Sound | Jill Flanders Crosby, Brian Jeffery, Paul Schauert, Gavin |
| | Salon 10 | Paper Panel 21 | Composing Race in Contemporary Music and Dance | |
| | | | Composing whiteness: Les Ballets Jazz and Québec identity | Melissa Templeton |
| | | | Sonidos Negros: a Meditation on the Blackness of Flamenco | Meira Goldberg |
| | | | Africa | Esther Baker-Tarpaga |
| | | Percussive Relations in Tap and Irish Dance | | |
| | | Musician | Jean Denney Grotewohl | |

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| | Logans 1 | Paper Panel 24 | Irish Dance | Kathleen Spanos |
| | | | Tap Pedagogy | Katrina Richter |
| | Parlor B | Paper Panel 23 | Technologies and Languages of Music-Dance | |
| | | | Placing Interactive Performance | Karen Schupp |
| | | | dance pieces | Helen Julia Minors |
| | | | DdA: An Inclusive Reference Formatting System for Dance and Music | Pegge Vissicaro |
| | | | Computerizing the Choreographic Process: Creating Dance from Simple Mathematical Patterns | Annabel Clarence |
| 12:30pm - 1:30pm | Independence Ballroom D | Lunch Time Lecture | Afropean Choreographies: The Economy of African Dance and Drumming in Italy | Claudia Brazzale |
| | Freedom Ballroom H | Lunch Time Lecture | Rite of the Butcher: Testing a Theory of Technique as Knowledge | Ben Spatz |
| | Salon 10 | Lunch Time Lecture | Health, Healing and Outreach: Dancing to Music with Wheelchair Bound Teens | Miriam Giguere, Rachel Federman-Morales |
| 1:45pm - 3:45pm | Independence Ballroom D | CORD Plenary 3 | State of the Profession | Marta Savigliano |
| | | | | Barbara Sellers-Young |
| | | | | Andrée Grau |
| | | | | Brenda Dixon-Gottschild |
| | | | | Thomas F. DeFrantz |
| 4:00pm - 5:30pm | TBD | SEM Seeger Lecture | Dance/Music Person | |
| 5:45pm - 7:15pm | | SEM Banquet (Ticket Required - \$50.00 per attendee) | | |
| 10:30pm | TBD | PhillyBloco Dance Party (Ticket Required - \$10.00 per attendee in advance or \$15.00 per attendee at the door) | | |

| Sunday, November 20th | | | | |
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| Time | Location | Presentation Type | Title | Presenter(s) |
| | Independence Ballroom D | Joint Panel 5 | Hybridity | |
| | | | Theorizing hybridity and identity: the "edge effect" and "dynamic | Cheryl LaFrance |
| | | | Where is the Cumbia? Negotiating tourism, tradition and identity during street performances in Cartagena de Indias | Melissa Teodoro |
| | | | The Bigidi of the National Imaginary: Dance and Modernist Reformism in Guadeloupe | Jerome S Camal |
| | | | Decentralized Dance Party Manifesto: Boomboxes, Anarchy, and the | Michael B MacDonald |
| | | | | Suzana Martins |

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| 8:30am - 10:30am | Freedom Ballroom H | Roundtable 2 | Round Table: Ethnicity, Culture and Body | Eduardo Conegundes |
| | | | | Daniela Amoroso |
| | | | | Sandra Santana |
| | | | | Emilia Biancardi |
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| | Salon 10 | Paper Panel 24 | Dancers and Musicians | |
| | | | Dancers Leading the Music: Sabar Dancing in Dakar, Senegal | Elina Seye |
| | | | Dancing (a-) rhythmically: delay and anticipation | Gediminas Karoblis |
| | | | Dancer as Musician/Musician as Dancer | Anthony Shay |
| | | | Re-articulating Movement as a Visual Presentation of Music in Experimental Middle Eastern Dance | Laura Osweiler |
| Parlor B | Lecture-Demonstration 11 | Archiving Dance and Music in Tantric Buddhist Ritual | Joseph Houseal, Gerard Houghton | |
| 10:45am - 12:15pm | Independence Ballroom D | CORD Plenary 4 | Sounding Off | SanSan Kwan (moderator) |
| | | | | Ketu Katrak |
| | | | | Mary Fogarty |
| | | | | Melissa Templeton |