



Tracks Less Travelled

INSTITIÚID TEICNEOLAÍOCHTA DHÚN DEALGAN

**ICTM Ireland Annual
Conference**

27ú Feabhra — 1ú Márta 2015

Ceol Oirghialla Section of Music

Institiúid Teicneolaíochta Dhún Dealgan





Tracks Less Travelled

Fáilte

Ba mhaith liom Fáilte Uí Cheallaigh a chur róimh go léir anseo inniu go hInstitiúid Teicneolaíochta Dhún Dealgan. Is cúis mór áthais dúinn go bhfuil an tOllamh Christopher J. Smith in ár dteannta le haghaidh an ócáid speisialta seo.

On behalf of Dundalk Institute of Technology may I extend a warm welcome to members of the International Council for Traditional Music. We are honoured also to welcome our distinguished guest speaker Professor Christopher J. Smith of Texas Tech University. The discipline of music through *Ceol Oirghialla* plays a major role in the life and work of the Institute, and music is a primary focus of our ongoing DkIT Research Strategy. It is therefore a great pleasure to host the 2015 ICTM Ireland Annual Conference here in DkIT. The Conference is a celebration of the excellence and diversity of research in traditional musics in Ireland and around the world, and it is through occasions such as this that we have an opportunity to share knowledge and ideas among the wider community.

I thank the Institute's ICTM Ireland Conference 2015 organising committee, under the convenorship of Dr Daithí Kearney, for the excellent organisation and planning of this special occasion. I also thank all our presenters and session chairs, and I congratulate everyone involved in contributing to the success of the Conference.

Comhghairdeas libh go léir.

Denis Cummins

Uachtarán

Institiúid Teicneolaíochta Dhún Dealgan



Fáilte

I extend a very warm welcome to you all to this annual international music conference of ICTM Ireland, being held for the first time in Dundalk Institute of Technology. The conference is taking place in the PJ Carroll Building, home to the Section of Music (*Ceol Oirghialla*), which is part of the multi-disciplinary School of Informatics and Creative Arts.

Music education and research has been an integral and well-established part of the Institute for over a decade. There is now a comprehensive suite of undergraduate and postgraduate taught and research programmes in place, catering for close to 200 music students. Music has been one of the most active disciplines in developing a research profile and is now recognised as a prioritised thematic area in the Institute's research strategy.

Since its foundation, *Ceol Oirghialla* has always emphasised the importance of traditional music and has been particularly aware of its important role in preserving and promoting the strong and precious musical and cultural heritage of the Oriel region. Additionally, engagement with the local and regional community as well as the creation of national and international links has always been a key strategic objective. This has resulted in the development of a network of partnerships, which has led to many prestigious events and performances. The MA in Traditional Music Studies has been developed and the ethnomusicological study of folk and traditional musics has been a leading research theme within the centre for Music research, *Ionad Taighde Ceoil*.

Ba mhaith liom comghairdeas a dhéanamh le gach duine a chabhraigh leis an comhdháil a eagrú, go háirithe Dr Daithí Kearney, Dr Adèle Commins, Ciara Moley agus na mic léinn a bhí páirteach sna hullmhúcháin. Gabhaim buíochas leo go léir as an obair a rinneadh agus an tiomantas a taispeánadh.

Mar fhocal scoir, guím gach rath ar an gcomhdháil agus tá súil agam go mbainfidh sibh sult as bhur gcuairt anseo ar an Scoil agus Institiúid.

Dr Gerard (Bob) McKiernan,
Ceannasaí Scoil na Faisnéisíochta agus na nEalaíon
Cruthaitheach
Head of School of Informatics and Creative Arts



Conference Programme

Friday 27 February

2pm	Registration
2.30pm	Postgraduate Forum Chair: Professor Christopher J. Smith· Preparing a Conference Presentation· First Steps Towards Publishing·
9pm	<i>Seisiún Ceol Tradisiúnta</i> , Crowne Plaza Hotel

Saturday 28 February

9am	Registration	
9.30am	Welcome, Dr Adele Commins, Head of Section of Music, DKIT	
9.45am	Session 1A: New Tracks Chair: John O'Flynn	Session 1B: Music and Migration Chair: Suzel Reilly
	John Millar (In)Authentic Country: Recreating the Authentic in Country Music	Michalis Poupazis Transnational <i>Zorbas</i> and <i>Kebabs</i> : Selective-Ethnogenesis and Ethnophaulisms Amongst the Cypriot Diaspora in Birmingham
	J. Griffith Rollefson "Straight Outta B.C.": Juice Aleem's Precolonial Critique	Lonán Ó Briain Constructed Traditions: A Comparative Survey of Hmong Musician Vietnam
10.45am	Tea Coffee	
11.15am	Session 2A: Festival and Drama Chair: Ioannis Tsioulakis	Session 2B: Instruments Chair: Helen Lawlor
	Liz Mellish Bulgarian Tracks: The Road to the Koprivshitsa Festival (and back again)	Daithí Kearney Joining In: The Guitar in the Sliabh Luachra Soundscape
	Threase Kessie Affirming Cultural Identity Through Music and Folk Drama	Darren James Fenn The Bandoneon in the 21 st Century: Reverential, Referential or Radical?
	Carrie Dike Articulating a Theoretical Perspec- tive on the Social Life of Irish Tra- ditional Singing	Robbie Cambell Dyslexia and Sensory-Perceptual Learning Processes in Music: A Case Study of Chopi <i>timbila</i> Xylophone Music in Mozambique

Saturday 28 February cont.	
12.45pm	Lunch with music provided by members of the DkIT <i>Ceol Oirghialla</i> Traditional Music Ensemble
1.45pm	Address, Denis Cummins, President, DkIT
2pm	Film: <i>Coppers and Brass: Irish Travellers and Irish Traditional</i>
3pm	Session 3A: National Identity Chair: Méabh Ní Fhuartháin
	Session 3B: Hybrid Tracks Chair: Tony Langlois
	Deirdre Ní Chonghaile <i>Róisín Dubh: Anthem of Insurrection</i>
	Svend Kjeldsen Mancunian Irish: Urban Ethos, Cultural Intimacy and Musical Hybridization
	Róisín Ní Ghallóglaigh From the Erotic to the Sovereign: Women and National Image in <i>An Sean Bhean Bhocht</i>
	Matthew 'Mattu' Noone Reclaiming the Mongrel, Third Space Theory and Transforming Traditions: Irish Traditional and Northern Indian Classical Musical Explorations
	Eibhlís Farrell <i>She Moved Through the Fair: The Creative Restructuring of Tradition</i>
4.30pm	Tea/ Coffee
4.45pm	Keynote, Professor Christopher J. Smith
	Anglo-Celtic and Afro-Caribbean Meetings in 19th century America: Historical Musicology, Ethnomusicology, and Ethnochoreology,
6.30pm	AGM, Crowne Plaza Hotel
7.30pm	Conference Dinner



Sunday 1 March		
9am	Registration	
9.15am	Session 4A: Reading the Pasts: Music, Memory and Identities Chair: Andrea Harris Jordan	Session 4B: Changing Places Chair: Deirdre Ní Chonghaile
	Andrea Harris Jordan Looking for the 'Old Songs': Attitudes Towards the Past in Institutional Music and Song Collecting in 20 th Century Ireland	Sean McElwain 'The Stray Sod': Changes in the Musical Culture of the Sliabh Beagh Region (1950–1975)
	Karin Erikson Translating Musical Pasts: The Zorn Auditions	Sile Denvir The Space Between: Continuity and Creativity in Irish language Traditional Singing
	Mikaela Minga Remembering the Past: "Listening" Memory, The Case of Spanja Pipa	Aoife Granville West Kerry Soundscapes and Repertoires
	Gianpaolo Chiriaco Performances of Removed Memories: The Atse Tewodros Project and its Reception in Post-colonial Italy	Aidan O'Donnell Getting Back on Track: A Re-Evaluation of Spatial Metaphors as Apparent in the Fiddle Tradition of Co. Donegal
11.15am	Tea / Coffee	
11.30am	Session 5A: Belfast Chair: Aoife Granville	Session 5B: Sources Chair: Daithí Kearney
	Conor Caldwell Belfast's Traditional Music scene: A Narrative of Change and Development	Christopher Mac Auliffe Who Collected the Music in the Patrick O'Neill Music Manuscript Collection?
	Kayla Rush Performing National and Doctrinal Identities Between "Protestant" and "Catholic" in Pentecostal Devotional Music in West Belfast	Angela Buckley 'A Diversity of Sources': The Irish Music Manuscripts of John Edward Pigot (1822–1871)
	Sarah Jane Gibson Keeping a Tradition Alive: The Queen's Island Victoria Male Voice Choir of Belfast, Northern Ireland	Adèle Commins <i>Four Irish Dances</i> : The Tracks of Two Composers
1pm	Close	

Abstracts

Session 1A

(In)Authentic Country: Recreating the Authentic in Country Music

John Millar

Despite its American origins, country music as a genre is one that has become an established part of the musical life of the city, its lyrical themes and musical tropes adopted and adapted in a variety of ways. By looking at the experiences of some of the genre's practitioners, their musical practices and sites of performance, this paper will explore how the identity markers and associations that have come to define the genre have been appropriated and re-purposed in a new geographic and cultural context. Questions of authenticity shape any discussion of country music; this paper will show how rather than being a property inherent in a musical product or performance, it is rather a quality negotiated in each performance. At any given time, what is judged as being authentic is so judged in relation to a socially and culturally agreed-upon set of signifiers. As the music has absorbed the influences of the culture and society in which it is practiced, so the understandings of what it means to be authentic have altered. For musicians playing country in Dublin, in each performance, in myriad ways at the intersection of production and reception, their musical practice is re-authenticated.

“Straight Outta B.C.”: Juice Aleem’s Precolonial Critique

J. Griffith Rollefson

On the track “Straight Outta B.C.” the MC Juice Aleem situates himself in a conceptual space-time that is both glocal and interhistorical. On the track, “B.C.” signifies both Aleem’s physical home of Birmingham City and his historical passage throughout the ages as an *Afro-Caribbean Briton*. Indeed, on the album *Jerusalaam Come*, Aleem refuses to accept simplistically situated constructions of identity, instead voicing a supersubjectivity: “We Moorish: More than ya ever seen.” By claiming a rehistoricized identity stressing his multi-sited traditions and historicity, Aleem both claims his city and reclaims his global history as “more” than those histories whitewashed by Euro-American constructions of an ahistorical and timeless Africa—a strategy emphasizing both roots and routes.

This paper, based on fieldwork for my book *European Hip Hop and the Politics of Postcoloniality*, follows Aleem’s lead by shifting focus from the “posts” of postcoloniality and postmodernity, to revisit the “pre”histories of oral legend and coptic biblical mysticism—modes of meaning making and belonging before the hegemony of Eurocentric written history. It concludes that such a strategy works to disrupt the dualisms of mind/body, civilized/uncivilized, progress/tradition, and Europe/Africa that once powered Enlightenment progress on the backs of slaves and colonized peoples the world over.

Session 1B

Transnational Zorbas and Kebabs: Selective-Ethnogenesis and Ethnophaulisms Amongst the Cypriot Diaspora in Birmingham

Michalis Poupazis

Migration is the core reason for the 21st-century reality of transnationality, and the social and musical translations that this entails. Migration development in larger countries such as the UK is best approached from a transnational angle, and ‘migrants’, ‘diaspora’ and ‘transnational groups’ are now almost synonyms (Faist, 2010, 63). However, diasporic groups’ mobilization of cultural resources is problematic in that migrants experience, remember and understand culture in different time-spans (Creet, 2011, 3), dislocating it randomly and idiosyncratically; one might argue that it is this avant-garde synthesis of misplaced and dislocated cultural resources that underpins transnationalisation. The internet allows migrants to express their dislocated musical performances, and also to browse and find further material to dislocate. Being a migrant, and learning one’s culture from the internet, is perhaps the epitome of transnationalisation.

My ethnography in Birmingham with Greek- and Turkish-speaking Cypriots reveals how their (mostly satirical) translations and transliterations create a new diasporic musical language that only makes local sense. I have myself adapted a vocabulary from psychology – ‘selective-ethnogenesis’ and ‘ethnophaulisms’ – to manage and describe some migrant expressions. Applying these ideas to two YouTube tracks (*Zorbas* for Greek-speaking, and *Kebabs* for Turkish-speaking Cypriots), this paper narrates the relocations, placements, transformations, and unboundedness of the communities’ online musical expressions.

Constructed Traditions: A Comparative Survey of Hmong Musician Vietnam

Lónán Ó Briain

Using comparative musical analysis of my field recordings and those by the Vietnamese Institute for Musicology, this presentation comprises the first attempt to comprehensively map Hmong musical and cultural diversity in northern Vietnam. Divergent ethical and methodological approaches to music research are interrogated to ensure the comparison of similar representations of the music. Despite the preservationist goals of the Institute for Musicology, innovative musical traits are evident in their recordings which demonstrate a diverse and vibrant musical tradition. Regional variations in musical practice are used to retrace the historical movements of the Hmong within and beyond the borders of Vietnam. This evidence of social and cultural movement is used to challenge the simplistic though widely propagated ethnic subcategories which are based solely on dress color (Black Hmong, Flower Hmong, etc.). Through the use of ethnographic and musicological data, an alternative approach to the study of music and minorities is proposed which foregrounds minority interpretations of musical and cultural variation. More broadly, this research presents an innovative example of direct engagement with local musicologists which will be of interest to ethnomusicologists seeking to build bridges between their research and the work of scholars in their host locales.

Session 2a

Bulgarian Tracks: the Road to the Koprivshitsa Festival (and back again)

Liz Mellish

In 2015 the 11th edition of the five yearly Koprivshitsa, National Folklore Festival will take place. Throughout its fifty year history this festival has drawn audiences of Bulgarian music and dance enthusiasts from all corners of the globe. This paper follows the tracks of some of these participants or ‘folk tourists’ from the UK who have followed this festival over the years, attending every edition since 1985. Those that return follow already well trodden physical tracks; the road to the museum town of Koprivshitsa situated in the central Bulgarian mountains; the winding path to the festival site above the town; the track that links the eight stages that are nestled into the hillside. After each edition of the festival their ‘tracks’ follow them home where they relive their experiences through their photos and musical tracks of their video and audio recordings.

The research for this paper forms part of the author’s post-doctoral project on

dance and music connections between Britain and the Balkans looking at changing relationships as the Balkans moved from being the mysterious ‘other’ to EU neighbour, and how this has influenced relationships between the UK Balkan folk dance community and the genre that they have followed.

Affirming Cultural Identity Through Music and Folk Drama

Threase Finnegan

The performance of music is never neutral. The musician chooses to perform particular tunes for their audiences for a variety of reasons. In areas of social divide, music is a clear marker of affinity with certain social groups. This is particularly clear with relation to music in Northern Ireland. The use of music to represent the self and other in Northern Ireland will be the focus of this paper. Specifically, we will draw from a mumming script by the Ards Rhymers from County Down. As mumming scripts go, this is an unusual one. The play text is interspersed with ideologically ‘loaded’ tunes. In particular, the tunes are used to represent something about the people who play them. Throughout the paper, we will assume the role of the audience of this mumming play, and attempt to unpack the historical meaning behind the music used in the play. We will question whether it is truly possible to represent identity through music. Ultimately, we will explore how performers use music to affirm their cultural identity for their own sake.

Articulating a Theoretical Perspective on the Social Life of Irish Traditional Singing

Carrie Dike

The purpose of my research is to address how the social life of Irish traditional singing is evolving, examine where it is headed, and determine what its maintenance means to participants. The rationale is to ascertain the importance of generating and perpetuating intangible cultural heritage today, with attention to the social life of singing. Expanding literature on the safeguarding of Intangible Cultural Heritage provides critical concepts related to discussions on the continuation of cultural traditions in contemporary society. Practitioners and activists in promoting the social life of singing often emphasize the importance of community identity in their lives. Academic studies likewise point to the ways in which singing together in social settings contribute profoundly to the expression and maintenance of community values. I focus on the writings of

Martin Stokes, Thomas Turino, Henry Glassie, Lillis Ó Laoire, and others, to illustrate singing in Ireland as a social activity. I am now conducting case studies on singing events in Ireland, including two monthly singing sessions and two annual festivals. Through observation, participation, and interviews, I hope to understand how the singing community comes together and the social connections that stem from these gatherings.

Session 2B

Joining In: The Introduction of the Guitar to the Sliabh Luachra Soundscape

Daithí Kearney

The Sliabh Luachra soundscape is conventionally described with reference to the fiddle and button accordion but over the past two decades the guitar has become almost ubiquitous on recordings that are associated with the region. Although some members of the Irish traditional music community react negatively to the inclusion of the guitar, others point to the new possibilities and the potential for musicians to explore a wider soundscape, with a particular emphasis on rhythm.

A guitarist of note is Paul de Grae. Now resident in Tralee, Co. Kerry, de Grae plays regularly in a local session, as well as providing accompaniment for well known Sliabh Luachra musicians including Jackie Daly, Matt Cranitch and Paudie O'Connor. de Grae has published a tutor book on the Irish guitar and has appeared on a number of notable recordings associated with the Sliabh Luachra region.

Through a critical analysis of recordings informed by interviews with de Grae, in this paper I critically examine the approach to accompaniment that de Grae has developed, noting changes over time and the reception of his recordings.

The Bandoneon in the 21st-Century: Reverential, Referential or Radical?

Darren James Fenn

This free-reed musical instrument was invented in mid-19th-century Germany before being exported in large numbers to Argentina up to the middle of the 20th-century. Although it had a strong base within German musical folk traditions, it is known more for a central role within Argentine Tango, it's

melancholic sonorous attributes and ‘chaotic’ difficult playing method the major factors that shaped tango’s musical *Stimmung*.

Subsequent to the instrument’s mid-20th-century decline – attributable to political and socio-cultural factors in both Europe and South America – there has been a revival of tango and bandoneon activity on both continents. My present research examines contemporary development in Germany, particularly renewal efforts in Saxony, both in the rural Erzgebirge region and the state capital of Dresden. Within that city, the juxtaposition of two bandoneon orchestras is notable: a ‘folk/popular’ one with a 100-year old unbroken tradition, and a new ensemble that plays Argentine tango exclusively.

I am questioning whether renewal efforts are mostly *reverential*, *referential* or *radical*, with particular emphasis on authenticity regarding the real-and-imagined differences between old and new musical traditions, as well as how the ‘foreign’ Argentine Tango appropriates a Saxon instrument for continuance of its musical life in 21st-century Germany.

‘Dyslexia and Sensory-Perceptual Learning Processes in Music: A case study of Chopi *timbila* xylophone music in Mozambique’

Robbie Campbell

This paper outlines current PhD research exploring the relationships between dyslexia – as described by the cognitive sciences – and Chopi *timbila* xylophone music in Mozambique – as examined using ethnomusicology-grounded methodologies. Firstly, an explanation and critical consideration of the term *dyslexia* is offered. The potential of rhythmic entrainment to positively impact reading abilities in children is then centrally positioned. An ethnographic examination of Chopi xylophone music is proposed as a case study to situate this concept within the broader context of culturally emplaced sensory learning. Three themes intersect this multi-disciplinary research field: the interrelationship between *timbila* xylophone melodies and Chopi tonal language; the correlations between music, movement, and embodied memory; and the experience of sensory and perceptual learning itself. Proposed methodologies include auto-ethnographic participant observation (as a dyslexic musician myself) and experimental sensory ethnographic filmmaking.

Session 3A

Róisín Dubh: Anthem of Insurrection

Deirdre Ní Chonghaile

The centenary commemorations for the 1916 Rising are sure to include one iconic piece of music: the traditional Irish song air *Róisín Dubh* as arranged by Seán Ó Riada for George Morrison's 1959 film *Mise Éire*. So inspired was Ó Riada's choice of a main musical theme for the film, and so evocative and memorable was its stirring orchestral setting, that the melody has since become synonymous with the film. This paper investigates how Ó Riada transformed this melody and, by extension, the song itself into an icon of 1916, of Irish music, of Irish history, and of Irish identity. It details Ó Riada's effective use of orchestration and song melodies and motifs to aid the narrative flow of the film. It explains how he drew on several different traditions including film music, nationalistic music, and orchestral music in order to bring to life what was originally a collection of fragmentary newsreels and photographs. It also situates Ó Riada's innovation in an international tradition of unofficial anthems of insurrection. Referencing examples from former Russian colonies, Finland and Estonia, it shows how a single melody can, in different political climates, serve to subvert and then to reinforce the status quo.

From the Erotic to the Sovereign: Women and National Image in *An tSeanbhean Bhocht*

Róisín Ní Ghallólaigh

The occupational erotic metaphor is a common form of erotic expression in Irish traditional song. These are songs where occupations are used as metaphors to express erotic themes. *An tSeanbhean Bhocht* is one such song. It describes sexual prowess through the occupations of the miller, the boatman and the blacksmith. An examination of this song and its variants show how the female character is appropriated and re-inscribed over time to portray Ireland – woman as metaphor for nation.

The poor old woman of this song has been embedded in the mythology and folklore of Ireland for many hundreds of years. 'While in the 18th century Ireland was pictured as a young maiden, in the 19th century she took a different aspect; instead of being a beautiful lady that "would be crowned queen". Ireland became personified as the Shan Van Vocht (the poor old woman)'. Clarke, 1991:168

This paper will focus on the relationship between nationalist and sexual metaphors and what this says about the place of women in the national project. The transformation of the female character in this song has been used politically to great effect. The image was censored and re-appropriated in order to serve the 'common good' and stay in line with social norms.

She moved through the fair: The Creative Restructuring of Tradition

Eibhlís Farrell

This presentation examines traditional music from the composer's perspective and questions perceptions of divisions between folk and art music in musical discourse.

It contends that a broad range of influences permeate between the genres and gives an individual analysis of compositional processes shaped by stylistic considerations and the overriding quest to maintain and preserve the artistic integrity of both traditions. The perspectives of cultural and musical environments and their role in influencing creative practice and endeavour will be discussed. Music examples from the composer's own output will be used to demonstrate the methodology involved in the adaptation of folk related material into a wider structural and artistic dimension and the transformation which takes place in this process. The importance of this transformative process in compositional practice and how it shapes the intended creative outcomes underpins the aspirational need of the composer to transcend the purely gestural and recreate fundamental ideas in a viable artistic medium. The process of distilling the essence of folk music through reductive practices is examined in the light of the ongoing quest for imaginative and innovative realisations while respecting traditions.

Session 3B

Mancunian Irish: Urban Ethos, Cultural Intimacy and Musical Hybridization

Svend Kjeldsen

Manchester (UK), described as the world's first shock city, is a hybrid place, where laissez-faire capitalism reshaped social relations and made shock a central principle of urban existence. Irish people have lived, worked and performed their music in Manchester for more than 260 years. Performance

practices have throughout been essential for the demographic maintenance of the Irish community and for upholding of an Irish Diasporic intimacy in the city.

Manchester-born musicians of Irish descent, identify themselves as 'Mancunian Irish'. From this position, they produce meaning through musical performances, as Manchester acts as nexus for processes of fusion and hybridization. Irish musical forms coalesce with other Mancunian-ethnic and -popular music gestures, thereby influencing social structures and reorganizing Manchester's musical landscape.

This hybridization-process creates a distinct Mancunian Irish accent, as vital stylistic parameters (rhythm, melodic flow) have been creatively transformed as a reflection of Neoliberal urban Manchester. The hybridized music-performance practices enable the Mancunian Irish and their ethnic musical colleagues to master Diasporic nostalgia by coping with the immanent utopian dimension through the performance of strategies, which allow them to transform the Diasporic condition into a celebration of their own locality, or pointing to the possibility of a global Diasporic solidarity.

Reclaiming the Mongrel, Third Space theory and Transforming Tradition: Irish Traditional and North Indian Classical Musical Explorations.

Matthew 'Mattu' Noone

This research is an interdisciplinary investigation of the relationship between Irish Traditional and North Indian Classical music. This paper will explore what sympathies exist between Irish traditional and North Indian Classical music as a historic discourse and also through more current practice based examples. Grounded in ethnomusicological theory (Rice, 1994; Aubert, 2007), this research utilises an arts practice approach, theorizing complex musical relationships through practice, analysis and the production of new hybrid musical works. This methodology draws upon the concept of 'critical meta-practice' (Melrose, 2002) to employ musical skill sets to generate data and pursue research questions. This project also acts as a case study addressing the instability of the post-modern condition resulting from globalisation and interprets hybridization as one of its cultural consequences. This process has been provocatively characterized as cultural 'mongrelisation' (Stross, 1999). I understand mongrelisation within the frame of what cultural theorist Homi K. Bhabha has called the 'Third Space' (1994) which relates to the in-between

state of individuals with multiple cultural identities. This positioning is an attempt to interpret the transformative power of hybrid musical performance as a 'Third Space' of cultural enunciation.

Session 4A

Panel: Reading the Pasts: Music, Memory and Identities in Four Case Studies

The past is a contested space, often re-imagined, re-interpreted and shaped, both consciously and unconsciously to fit into latter aesthetic conceptions, social constructs, and cultural realities. The discourses of music often reflect, albeit in subtle ways, how history, the past and memory are used to frame contemporary attitudes towards music. In this panel, we look at four cases from different parts of the world to explore the interplay between the past and 20th or 21st century musical practices. The first paper considers how judges at the Zorn auditions in Sweden both use history to legitimize their own views of the past in how they judge for the future, and how they interpret traditional soundscapes in contemporary time. The second paper, focused on Ireland, questions how institutional and disciplinary ideologies can contribute to the establishment of a cultural hegemony in directing what music and song are and aren't worth collecting. The third paper explores how memory and acts of remembering shape present day musical experiences as seen through the lens of an individual singer and her bond with an urban song genre in the city of Korça, Albania. From a different angle, examining how the work of an Ethiopian-born musical artist in Italy questions the removal of a colonial past, the final paper will discuss ways in which we recall, and configure historical events of national significance through music. Threading from institutional endeavours to the work of individual artists, these four papers read the past through different but interrelated case studies.

Looking for the 'Old Songs': Attitudes Towards the Past in Institutional Music and Song Collecting in 20th Century Ireland

Andrea Harris Jordan

In 20th century Ireland, two organizations were engaged in collecting traditional Irish music and song. The Irish Folklore Commission, now the National Folklore Collection at University College Dublin, employed collectors of music and song as part of its focus on folklore. Breandán Breathnach with the

Department of Education also employed collectors. These two streams of music and song collecting merged in 1974 when Breathnach joined the faculty of the Folklore Department at University College Dublin, bringing some of his collectors and their work with him. Unlike the “Folkmusikkommissionen,” which collected systematically from all geographical regions in Sweden, the collection of music in Ireland was more haphazard, limited because of lack of funding and staff, at times broader folkloric focus on texts, and freeform collecting practices. The attitudes and actions of both organizations were closely tied to perceptions of the past, as the projects were tinted by particular ideas of what qualified as folk music or song, what was worth collecting, and what was ‘authentic’. In this paper, I explore how collectors for each of these organizations were instructed to engage in their work and how those instructions illuminate 20th century attitudes towards music, song, language, and the past in Ireland.

Translating Musical Pasts: The Zorn Auditions

Karin Eriksson

Since the Zorn Auditions started in the 1930s, as a way of promoting Traditional Musics in Sweden, they have turned into a cultural safeguarding institution enjoying a prerogative of interpretation in issues of musical traditions. By playing before a jury the musicians can be awarded a Zorn badge and the prestigious title: National Folk Musician. The jury has extensive knowledge of distinctive regional styles and considers musical skills as well as the more elusive concepts of artistic performance. The auditions clearly draw on ideas from the National Romantic Movement to preserve and protect cultural heritage and the geographical mapping of different musical styles.

This paper will discuss the ideologies and practices that inform these auditions as sites of negotiations, guided by the overall question: what constitutes traditions within these contexts? I will address issues of re-enacting and translating the musical pasts into judging criteria of today. Which historical narratives become ideals and tacit knowledge that guide the jury member’s behaviour in the evaluation process? How do these correspond with the participating musicians’ points of view? The power relationship between the individual musician and the institutionalized traditional musics are important aspects of this.

Remembering the Past: “Listening” Memory: The Case of Spanja Pipa

Mikaela Minga

This paper will discuss the particular relation between the singer Spanja Pipa (b. 1938) and an urban song genre that came to prominence in the city of Korça (southeast Albania), during the 20th century. This genre consisted mainly of love and sentimental songs that were played in participatory settings as serenades, night songs or table-songs. During the communist regime, they acquired a special status as a form of self-expression that grew apart from the official frame of light songs productions, rigidly controlled by the state and by its ideological discourses. As a consequence, this genre has been performed, preserved and popularized outside the official format and by single protagonists, some of whom managed to record or stage them only after the regime’s fall.

By investigating the role of individual experience in a musical phenomenon, I want to put the emphasis on how single protagonists may inform us on specific musical expressions of the past. I will address here issues regarding a particular process of extending a past musical experiences to a present moment through remembering acts; how this remembering generates performance and what implications has this performance for the performer herself and for the historical reconstruction of this musical genre.

Performances of Removed Memories: The Atse Tewodros Project and Its Reception in Post-colonial Italy

Gianpaolo Chiriaco

If the power of the past lies in its capacity to foster narratives and symbols, the question “who is entitled to talk about the past?” is not a secondary one. Gabriella Ghermandi, an Ethiopian-born storyteller and vocalist based in Bologna (Italy) who writes in Italian and sings in Amharic, articulates her works around the (removed) memory of the colonial experience of Italians in Ethiopia. Her book, ‘Regina di Fiori e di Perle’ (Queen of Flowers and Pearls, 2007) encountered a remarkable success. Ghermandi then founded the Atse Tewodros Project, a band composed by both Ethiopian and Italian musicians, whose CD was released in 2013. Together with the band, she mainly performs what she describes as “songs that Ethiopian partisans used to sing while preparing the battle against the fascist army.”

Drawing from a fieldwork of their last tour in Italy, the paper aims to show the complex strategy deployed by Ghermandi. While navigating two national identities, and through an elaborate – and yet problematic – performance of authenticity, she positions herself in the role of somebody who is not just entitled to talk about the colonial past, but also to embody it, with her voice, dance, and presence on stage.

Session 4B

‘The Stray Sod’ Changes in the Musical Culture of the Sliabh Beagh Region (1950 – 1975)

Sean McElwain

According to Cooley (2008) “if ethnomusicology was ever the study of traditional musics, it is now clearly the study of change” (p.57). Resonating with Cooley’s suggestion, this paper will examine the evolving traditional musical practices and transmission processes of the Sliabh Beagh region of counties Monaghan and Fermanagh during the period 1950-1975. Although largely absent from the discourse on Irish regional musical traditions (until recent times at least) the Sliabh Beagh region serves as an exemplar of the many difficulties and challenges faced by Irish musical traditions in a period marked by “indifference, dismissiveness, criticisms of ‘inferiority’ and hostility.” (Vallely, 2011, p.148) Highlighting the various economic, social and political challenges encountered by the region during this period, this paper will consider the impact of various individuals and agents in the transformation of the region’s musical identity. Beginning with an interrogation of the role of individuals in the continuation and transmission of regional musical traditions, it will continue with an assessment on the 1950s rock ‘n’ roll phenomenon on regional musical practice. The paper will conclude with an examination of the role played by Comhaltas Ceoltóirí Éireannin transforming the region’s musical traditions.

A Track Well-travelled: The Gaelic Songs of Ireland and Scotland

Síle Denvir

Gaelic Ireland and Gaelic Scotland are inextricably linked historically, culturally, musically and linguistically. These links can be seen very clearly in our shared song tradition. This paper will look at particular songs that are common to both traditions, ‘Dónall Óg’ and ‘O ’s tu ’s gura tu th’ air m’aire’, ‘Ochoin a Righ Gura Tinn an Galar an Gradh’ and ‘A Mháire Bháin Óig’, ‘A

Bhean Údaí Thall’ and ‘Thig am Bàta’, to name but a few, with a view to reaching a greater understanding of these connections.

The songs will be examined from a textual and musical perspective, considering the processes of intertextuality and recomposition that have influenced both song traditions. The cultural and creative processes that have lead to a constant flow of musical interaction between both countries will also be considered from a historical and contemporary perspective.

West Kerry Soundscapes and Repertoires

Aoife Granville

The musical repertoire of West Kerry today is dominated by polkas and slides and there is a strong preference for the button accordion over other traditional instruments. However, Canon Goodman’s collection of this area’s musical repertoire in the 19th century presents a snapshot of a tradition which is very different. The manuscripts include a repertoire of reels and jigs and a significant body of slow airs. The fiddling tradition of the Blasket Islands is dated from the late 1800s and was initiated by the Daly family and other Islanders. Interviews with the Daly brothers in the 1970s strongly depict Seán Ó Riada as a great influence on their music and especially the setting of the revered air *Port na bPúcaí* of which they said ‘it wasn’t a proper tune until Ó Riada put a shape on it’. The fiddle was replaced by the accordion through the 20th Century and polkas and slides were introduced for varying reasons throughout that time. The duo of Begley & Cooney presented a ‘West Kerry style’ to national and international audiences from the 1980s and it is that style which is now regarded as the area’s ‘authentic sound’.

This paper will discuss the changing soundscapes of West Kerry from the mid 19th Century to the present and will include archival material with courtesy of Aodh Óg Ó Tuama as well as recent ethnographic work in the region. It will discuss the developments in the regional style and contemporary perceptions of these varying soundscapes.

Getting Back on Track: A Re-evaluation of Spatial Metaphors as Apparent in the Fiddle Tradition of Co. Donegal.

Aidan O’ Donnell

The descriptive term 'Donegal style' is one that has been commonly used by academics and practitioners of Irish traditional music to refer to the sounds

produced by the traditional fiddlers of Co. Donegal. As has been documented with many other traditions, (e.g. Scotland and Shetland in particular, e.g. Cooke 1986, 1994), labels which have been transplanted onto regional traditions may not necessarily account for the complexity of local dialects and traditions. 'Spatial metaphors' (Keegan 2012) are used readily in the descriptive language of Irish traditional music. However certain metaphors, particularly with regard to the fiddle music of Co. Donegal have become dated. This paper presents an opportunity to re-evaluate some of the metaphors applied to the fiddle music of Co. Donegal, creating a new and more representational understanding of the tradition as apparent today.

Session 5A

Conor Caldwell

Belfast's Traditional Music Scene: A Narrative of Change and Development

Today Belfast is home to a vibrant traditional music scene. There have never been more sessions, concerts, classes or lectures devoted to traditional music in the north's biggest city. A complex system of promoters, performers and listeners has emerged in a city that is growing in confidence as it moves away from the dark days of the Troubles. But how does this system function? While Dowling (2014) has examined the development of traditional music-making in Belfast as it shifted from a pre-conflict to conflict ridden environment, little research has been carried out into the reasons behind the boom in traditional music-making in a post-conflict setting.

This paper examines the impact upon the traditional music scene of the first wave of students to arrive in Belfast after the signing of the Good Friday Agreement in 1998. These musicians, such as Donal O'Connor, Ruadhraí O'Kane and Aidan Walsh have had a lasting impact upon the lives of musicians native to Belfast, helping to bring traditional music to new venues and audiences. The work of Belfast-based music schools with varying remits, such as Belfast Trad, and the Andersonstown School of Traditional and Contemporary Music, is also examined for the purpose of illustrating how both adults and young people are being educated about their musical heritage.

Performing National and Doctrinal Identities between ‘Protestant’ and ‘Catholic’ in Pentecostal Devotional Music in West Belfast

Kayla Rush

During my fieldwork at River of Hope Pentecostal Church in West Belfast, I found that none of my participants identified themselves as “Protestant” or “Catholic,” despite the proliferation of these terms in speaking about identity in Northern Ireland. This paper examines the ways in which participants used devotional song to articulate their own national and doctrinal identities. It examines participants’ understandings of “Protestant” and “Catholic” as both ethnonational and doctrinal signifiers, as well as the language they use to communicate their own identities and to position themselves within – and, at times, outside of – the national and religious frameworks of Northern Irish society. It discusses the ways in which participants perform these “in-between” identities musically, examining the texts, performances, origins of, and discourses about songs used in devotional practices, both personal and communal. It also examines the ways in which devotional music is used to situate participants within larger networks of international Pentecostal belief and practice.

Keeping a Tradition Alive: The Queen’s Island Victoria Male Voice Choir of Belfast, Northern Ireland.

Sarah-Jane Gibson

No tradition seems to have become more globalized than the Western choral genre. As a practice it has travelled the world through colonization and missionary work and adapted to the musical tastes and preferences of each local community it has encountered, creating a variety of choral traditions worldwide. One of these traditions is the Northern Irish male voice choir.

The Queen’s Island Victoria Choir is one of eleven male voice choirs that can be found in Northern Ireland. It is an amalgamation of two choirs that originated in the Harland and Wolff Shipyard in the early Twentieth century. They sing a varied repertoire ranging from religious to folk and popular songs. Currently, the choir is struggling to attract new members and is concerned that with an aging membership it may soon draw to a close.

This paper examines the choir’s journey over the last hundred years, considering questions such as how and why musical traditions survive, whether the male voice choir could be considered part of the traditional music canon in

Ireland, and what happens when the locality of a musical practice ceases to exist.

Session 5B

Who Collected the Music in the Patrick O’Neill Music Manuscript Collection (NLI, MSS 44,806/1-8)

Christopher Mac Auliffe

Patrick O’Neill (1765-1832), farmer, miller, Gaelic scholar, scribe, poet, musician and a Gaelic music and manuscript collector, was born in Owing, Co. Kilkenny. He played the violin and the union pipes, and as well as being a collector of Gaelic prose and poetry, was also known as a music collector. His music collection was mentioned by George Petrie in his 1855 publication, *The Ancient Music of Ireland Vol. 1*.

Petrie’s mention of O’Neill in 1855 is the earliest extant reference to him as a music collector. Until this point O’Neill’s music collection was unknown to the greater Irish public, and indeed it subsequently disappeared back into obscurity after Petrie.

On the 15th April 2008 the O’Neill manuscripts were auctioned by the Adams Salesrooms in Dublin. They were purchased by the National Library of Ireland and separated by them into 8 lots, MSs 44, 806/1-8. Although they are collectively referred to as the Patrick O’Neill collection, there is evidence to suggest that it was a collaborative effort by a number of different music scribes. In this talk the various different handwritings will be shown and discussed. It will also be shown that not all of the manuscripts in the NLI collection were written in O’Neill’s lifetime.

‘A Diversity of Sources’: The Irish Music Manuscripts of John Edward Pigot (1822-1871)

Angela Buckley

Patrick Weston Joyce wrote in his essay, titled ‘The Pigot Collection of Irish Music’ (1910), that John Edward Pigot (1822-1871) was “an enthusiastic lover of the music, language, and literature of Ireland” and the proposed paper will investigate Pigot’s musical manuscripts and the diversity of sources contained within. Pigot was educated in Trinity College, Dublin, followed by further

study in London. In 1865 he travelled to India to practise Law but subsequently returned to Dublin in 1870, where he died a year later at the age of forty-nine.

In 1851, Pigot and several other leading figures at the time, founded the Society for the Preservation and Publication of the Melodies of Ireland in Dublin. People from around the country were invited to submit music to either of the two secretaries, John Edward Pigot or Robert D. Lyons. As a result, Pigot amassed an abundance of music, which is now housed in the Royal Irish Academy, Dublin under the title 'The Forde-Pigot Collection.

This paper will outline the biographical details available for Pigot and discuss the composition of the extant manuscripts, including their contents and sources.

Four Irish Dances: The Tracks of Two Composers

Adèle Commins

The Irish-born composer Charles Villiers Stanford has received both acclaim and criticism for his use of Irish folk songs in his compositions and for his role in publishing collections of Irish folk songs, principally his work on *The Complete Collection of Irish Music* as noted by George Petrie and edited from the original manuscripts by Stanford. While many writers have focused on Stanford's integration of Irish folk songs in his symphonic works, for example The 'Irish' Symphony and his six Irish Rhapsodies, his *Four Irish Dances* op.89 remain largely neglected.

Originally completed in November 1903 for solo piano Stanford also made arrangements of the works for violin and piano and orchestra. Additionally, the Australian pianist and composer Percy Grainger also made an arrangement of Stanford's piano arrangement for solo piano.

Based on tunes selected from *The Complete Petrie Collection of Ancient Irish Music* the piano arrangements by both Stanford and Grainger provide an interesting example of two different approaches to setting the tunes for the same instrument. Both composers display examples of their inventiveness and compositional style with Grainger demonstrating a more virtuosic idiom in his writing.

This paper aims to consider the reception of the works and critically examine the approaches undertaken by the two composers in their respective arrangements of the tunes from the Petrie Collection.

Film

Coppers and Brass: Irish Travellers and Irish Traditional Music

Tommy Fegan

Coppers and Brass is a documentary about Irish traditional music played by members of the Irish Travelling community. It focuses on uilleann pipe playing in particular, demonstrating how Irish Travellers exhibit specific stylistic traits within Irish traditional music. Issues of identity and Traveller lifestyle are included to give a complete ethnographic account in text and film of the Traveller music repertoire, style and socio-cultural context.

It consists of the selective use of rare archival footage, reconstructions of significant musical events and interviews with key Traveller and non-Traveller musicians. The autobiographic narrative is based around the Director's journey over many decades of interest, fascination and the formal study of Irish Traveller music. *Coppers and Brass* argues that the Travellers' style has remained largely invisible in Irish traditional music.

Coppers and Brass provides a detailed and sociologically contextualised insight into the families, the individuals and their music. This serves to situate the ethnomusicological aspects of the study within the broader context of social and political changes in Irish society from the 1940s onwards to the changes which have led to the relative demise of the distinctive culture of the Irish Traveller.

The key findings of this work are the collection, documentation and analysis of the music of Irish Travellers who play the uilleann pipes. It examines the influence of key musicians in the Traveller community. It is rooted in ethnomusicology and film studies, and as such has created a large body of fieldwork interviews and audio-visual recordings. It takes the concept of style in Irish music and offers a new perspective on this debate. *Coppers and Brass* also documents in visual form the musical performance, analysis and memories of members of the Irish Traveller community.

Keynote Speaker

Christopher J. Smith



Dr Christopher J. Smith is Professor and Chair of Musicology/Ethnomusicology and director of the Vernacular Music Center at the Texas Tech University School of Music. He holds the Bachelor of Arts (Music, Summa Cum Laude) from the University of Massachusetts at Boston, and a Master's in Music (Jazz, Magna Cum Laude) and Ph.D. in Musicology (with high distinction) from the Indiana University School of Music. He is the 1997 recipient of the John H. Edwards Fellowship, the 1998 recipient of the Walter Kaufmann Musicology Prize from Indiana, a 2003 recipient of the Alumni Association's New Faculty Award, in 2005 and 2009 was twice the recipient of the

"Professing Excellence" award, in 2006 was elected to the Teaching Academy at Texas Tech, in 2010 was the recipient of the Texas Tech President's Excellence in Teaching Award, and in 2011 was both elected to the TTU Institute for Inclusive Excellence and the recipient of TTU Office of International Affairs' Study Abroad Award.

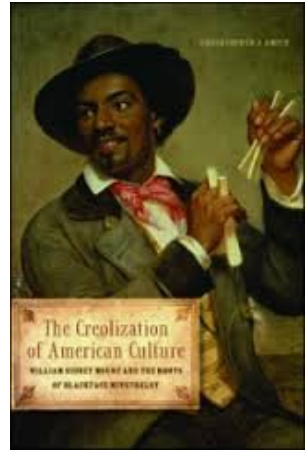
He has taught at the University of Massachusetts at Boston and Indiana University and as a guest lecturer at University College Cork and the University of Limerick, in addition to Texas Tech, as well as leading roving field-trips for students in the West of Ireland, chairing the Vernacular Music Center Scholarship Committee, and directing the Roots Music Institute (a 501c3 organization). He served as External Examiner for the BA program in Traditional Music and Dance at the Irish World Academy of Music and Dance at the University of Limerick, as well as External Examiner for PhD dissertations at institutions in the USA, UK, and Ireland and for the Irish government's music program accreditation bureau. In 2013 he began a second two-year term as President of the American Musicological Society – Southwest regional chapter.

He teaches courses in American, 20th century, and African Diasporic musics, as well as vernacular, world music, and ethnomusicology topics. His research interests are in American and African-American Music, 20th Century Music, Irish traditional music and other folk musics and cultures, improvisation, music

and politics, performance practice, and historical performance.

He is the author of many scholarly essays, articles and book chapters including in *College Music Symposium*, *New Hibernia Review*, *T.D.R. The Drama Review*, *R.P.M. (Journal of the International Association for the Study of Popular Music)* and the *Encyclopedia of Music in Ireland* (UCD Press, 2013). His scholarly monograph *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (Illinois) was published in September 2013.

He has presented papers at the national meetings of the Society for Ethnomusicology, the Society for American Music, the American Musicological Society, College Music Society, the International Society for the Study of Popular Music, the Narrative Society, the American Council for Irish Studies, amongst others; has chaired sessions at University College Cork, Scoil Samraidh Willie Clancy in County Clare, the University of Limerick, and the Popular Culture Association; originated and chaired the First Annual Texas Tech Fine Arts Colloquium, and has presented papers internationally including at the North Atlantic Fiddle Conference (Derry), Dance Music Research Forum (Donegal), Representing Ireland (Newcastle), and the Society for Musicology in Ireland (Derry).



In addition, he records and tours internationally with Altramar medieval music ensemble (7 CDs to date on the Dorian Group label, with concerts throughout North America, Canada, Holland, Ireland, Germany, and Austria), leads the Irish traditional band Last Night's Fun (with TTU Professor Angela Mariani) and the Juke Band (pre-WWII blues and jazz), directs the Texas Tech University Celtic Ensemble, and in 2005 released a solo CD of Irish traditional music, which was selected for inclusion on a compilation disc by *Global Rhythm* magazine's May 2006 Song Contest (distributed to over 130,000 readers).

ICTM Ireland wish to acknowledge the support of the DkIT Research Office.

ICTM Ireland

The International Council for Traditional Music (ICTM) is a UNESCO non-governmental organisation and one of the largest organisations for the study of traditional music and dance in culture. Its aims are *'to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance of all countries'*.

The Irish National Committee of ICTM is one of thirty-three National Committees of ICTM. ICTM Ireland brings a local focus to the activities of ICTM and provides a regional forum for scholars of diverse musical traditions. This site serves as an information hub for those interested in the study of music, song, dance and ethnomusicology in Ireland.

ICTM Ireland Committee 2014/2015:

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The ICTM Ireland Committee would like to thank the Section of Music, Dundalk Institute of Technology for its support in hosting the 2015 Annual Conference; Dr Tim McCormac, Head of Research, DkIT; Fiona Oster, Strategy and Communications Manager, DkIT; Amy Murray for the Conference logo; The Crowne Plaza Hotel; Fáilte Ireland; Belles Tea Rooms, Blackrock; Éamon Crudden; Karen Doherty; Alice Hoey; Henry McLoughlin and the Caretaking Staff; Fiona Rooney and the Housekeeping Staff.



Biographies

Angela Buckley

Angela Buckley is originally from Liscarroll near Mallow, Co. Cork but currently resides in Waterford. In 2001 she graduated from Waterford Institute of Technology with a Bachelor of Arts (Hons) degree in Music. She was awarded a Master of Arts degree by research from the same institute in 2008 on the subject of Irish music manuscripts of Philip Carolan (c1839-1910). She is currently pursuing a Strand 1 Post-Graduate Research & Development Skills Programme funded PhD at the Waterford Institute of Technology on the music manuscripts of John Edward Pigot (1822-1871), under the supervision of Dr Colette Moloney.

Conor Caldwell

Conor Caldwell is currently a post-doctoral research fellow on the AHRC-funded project 'An Historical Typology of Irish Song' at Queen's University, Belfast. He completed his PhD thesis on the life and music of the Donegal fiddler John Doherty under the supervision of Dr Martin Dowling in 2013. His main research interests are the Irish song tradition and the fiddle styles of county Donegal. He has published on Doherty's music and has an article forthcoming on the current traditional dance revival in south-west Donegal as well as contributions to the SAGE *Encyclopaedia of Ethnomusicology*.

Conor has advised on a number of recent television programmes about Irish music and co-presents the film *The Long Road to Glenties*, which depicts the 1964 meeting of John Doherty and American folk-musician Pete Seeger, which was most recently screened at the Temple Bar TradFest. He is a fiddle player with the Belfast-based group Craobh Rua with whom Conor has recorded and toured Europe and America.

Robbie Cambell

Robbie is a first year PhD student at the School of Oriental and African Studies in London, researching the relationships between music and dyslexia. As a dyslexic musician himself, Robbie informally taught himself a number of instruments and worked with music production for many years. Following a career in the television industry as a location sounds recordist, he recently returned to academia and went straight onto a masters' program despite no undergraduate degree. The relationships between learning, dyslexia and music participation - especially in Africa - have become central to both his research and his life. He currently plays in a Ghanaian Ewe drumming ensemble and guitar with a Samba vocal group.

Gianpaolo Chiriaco

Gianpaolo Chiriaco is a post-doc researcher at the University of Salento, Italy. He worked as research fellow at the Center for Black Music Research (Columbia College Chicago) for three years, where he curated and organized two symposia titled ‘Black Vocality: Cultural Memories, Identities, and Practices of African-American Singing Styles.’ He works at the intersection of history and anthropology of the black singing voice within the Atlantic diaspora, using different case studies, such as the vocality in the slave narratives; singing as agency among black vocalists of the Midwest; and vocal performances of postcolonial artists in Italy. He has been awarded a Marie Curie Fellowship for the research project ROTVOSCIAME (The Role of Traditional Vocal Styles in Reshaping Cultural Identities Related to African Diasporas in America and Europe). Results of his research and publications can be found on the website of the project, www.afrovocality.com. Chiriaco has received a Ph.D. from the University of Salento (Italy, 2010). His dissertation’s title is *The Cultural Heritage of Moresca. African Presence and Stylizations in Italian Renaissance Music*.

Adèle Commins

Dr Adèle Commins is Head of Section of Music at Dundalk Institute of Technology. Her main research interests lie in nineteenth and twentieth century English and Irish music, with a particular focus on the piano music and reception studies of Charles Villiers Stanford. Other research interests include music pedagogy, music editing and Irish music. She has presented her work in Ireland, England, America, Norway and Australia. A member of the Centre for Research in Music at DkIT, she is also a member of the Répertoire International de Littérature Musicale (RILM) Ireland committee and Honorary Secretary of the Council of Heads of Music in Higher Education in Ireland. An accomplished piano and piano accordion player, she has toured internationally with the *Ceol Oirghialla* Traditional Ensemble and is organist for and Musical Director of two local church choirs in Co. Louth. She has also contributed to a number of academic publications including *Companion to Irish Traditional Music* (ed. Vallely, 2012) and the *Encyclopaedia of Music in Ireland* (ed. White and Boydell, 2013).

Síle Denvir

Síle Denvir was born and raised in the Connemara Gaeltacht. She has a BA in Music and Irish from NUI Maynooth, an MA in Irish from NUI Galway and a Grad. Dip. in Music Education and an MA in Traditional Music Performance from the University of Limerick. She has a particular interest in Irish language song and in 2008 Cló Iar-Chonnacht published her book *Dearcadh an tSaoil* –

Amhráin Chiaráin Uí Fhátharta, an edition of songs composed by the Connemara songwriter Ciarán Ó Fátharta, including a critical analysis of the songs and their context. Having been awarded her PhD from the University of Limerick she is now working as an Irish lecturer in St. Patrick's College in Drumcondra. Síle is also a harpist and sean-nós singer and is a founding member of the group Liadan.

Carrie Dike

Carrie Dike is a PhD student in Ethnomusicology at the University of Limerick. She holds an MA in Ethnomusicology from UL, an MA in Music History and Literature from California State University, Fullerton, and two BAs from the University of California, Irvine in music and drama. Before moving to Ireland, she sang professionally in several ensembles throughout Southern California, including the highly esteemed Los Angeles Master Chorale. She performed regularly at the Los Angeles Music Center and the Hollywood Bowl. Since moving to Ireland, she takes Irish traditional voice lessons, teaches private singing lessons, sings in the Limerick choirs Ancór and Cantoral, and lectures at UL on Irish song, music education, sight singing, conducting, and ethnomusicology. She also plays piano and caught a serious case of the Travel Bug. In an effort to combine her newfound interest in cultural heritage and her love of singing, her PhD project is on *Engendering and Safeguarding the Social Life of Irish Traditional Singing*.

Karen Erikson

Karin Eriksson is an ethnomusicologist and a PhD student at the Department of Musicology at Uppsala University, Sweden. Her main research area is contemporary Traditional Musics in Sweden with especially interest in questions concerning ideology, intangible cultural heritage and tradition, and the use and interpretation of collective histories and constructions of myths within these contexts. The thesis is conducted in collaboration with The Centre of Swedish Folk Music and Jazz Research in Stockholm and are part of the research project "Pluralize or Polarize", which aims to investigate ideologies in collecting and documenting music with the Centre's music collections in focus.

Eibhlís Farrell

Eibhlís Farrell is a composer member of Aosdána, the state-sponsored academy of Irish artists. She is a graduate of Queen's University, Belfast, Bristol University and Rutgers University, New Jersey and studied composition with Raymond Warren in England and Charles Wuorinen in the United States. Her works have been widely performed and broadcast internationally and she has represented Ireland at the UNESCO sponsored International Composers'

Rostrum. She was honoured by Rutgers University with the Distinguished Alumna 2011 Award for Distinguished Accomplishments and Service in the Humanities in Music and Music Education. Dr Farrell is currently Head of Music and Creative Media and Director of Ionad Taighde Ceoil, the Centre for Research in Music at Dundalk Institute of Technology.

Tommy Fegan

Coppers & Brass formed part of Tommy Fegan's thesis for his Masters in Research at Dundalk Institute of Technology in 2014. Tommy's engagement with Irish Traveller traditional musicians, and the extended family of Johnny and Felix Doran in particular, over the last 15 years provided the basis for his research. In 2013 and 2014 he produced, researched and presented a series of 12 documentary TV programmes, in collaboration with Dublin Community Television, on Irish traditional music. In 2011, he co-authored with Oliver O'Connell *Free Spirits*, a history of Irish Traveller musicians, and their contribution to the mainstream of Irish traditional music from mid 19th century. In 2008 he was involved as chairman of Ceol Camlocha in the research and publication of *The Sweets of May*, a history of the ceilidh bands, music and musicians of South Armagh. Tommy has been a commentator on various aspects of Irish traditional music as a columnist and radio presenter over the last four decades.

Darren James Fenn

Darren is an AHRC-funded second-year PhD researcher at Newcastle University and previously graduated with a BMus in 2009 and an MMus in 2011 from the same institution. He has a long-standing organological interest in free-reed instruments and 'discovered' the bandoneon as a piano-accordion player. His present research concentrates on the re-invention/re-interpretation of bandoneon traditions within Germany, but he also closely observes the instrument's centre-stage role in Argentine Tango, as well as its use within other Argentinian musical genres such as chamamé.

He has a previous background in electrical engineering and has an interest in the workings of electronic instruments, particularly the 'classic' 1980s machines such as the TB-303 and TR-808 manufactured by the Roland Corporation. However, Darren's main organological fascination is identifying the inbuilt physical limitations within musical instruments as being aids rather than barriers to creativity. His other interests include long distance walking, world cinema and foreign language acquisition; he is currently learning German and Spanish. He also follows the work of artist and writer Bill Drummond, and after the conference, intends to visit his Co. Antrim artist's residency, the Curfew Tower in Cushendall.

Sarah-Jane Gibson

Sarah-Jane is currently in her second year of her PhD at Queens' University where she is looking at the role of the choir in identity formation and community building in post-conflict Northern Ireland. Having followed the 'musical pathway' of the choir for most of her life in various places around the world, including places as diverse as South Africa and Finland, she is curious about the genre in the context of 'local Musicking'.

Aoife Granville

Aoife Granville is a flute player, fiddle player and singer from Dingle. She is currently employed as Teaching Fellow in Music at the International Centre for Music Studies at Newcastle University where she lectures in Ethnomusicology, Folk & Traditional Music, Popular Music Studies as well as leading performance classes. Her doctoral thesis, completed at University College Cork in 2012 was entitled "*We never died a winter yet*" - *The Sráid Eoin Wrenboys of Dingle: Music, Community and Identity* and Aoife's research interests remain in festival/carnival traditions, Irish traditional music and song as well as popular music culture.

Andrea Harris Jordan

Andrea Harris Jordan is a doctoral candidate in Ethnomusicology at the University of Chicago. She has an MA in music from the University of Chicago (2011) and a BA in Ethnomusicology and English from the University of California, Santa Barbara (2007). She is a lecturer at University of Chicago and her research focuses on uses of the past in discourses around traditional music in Ireland from the nineteenth century to the present. She spent most of 2014 engaged in fieldwork in Dublin, Ireland and will be graduating with her PhD in June 2015.

Daithí Kearney

Ethnomusicologist, geographer and performer Dr Daithí Kearney is a graduate of University College Cork and a lecturer in Music at Dundalk Institute of Technology. His research is primarily focused on Irish traditional music but extends to include performance studies, community music, music education and the connection between music and place. He has recorded with a number of ensembles including the band Nuada and performed for President Obama in The White House in 2009. In 2012 he released an album with Cork accordion player John Cronin entitled *Midleton Rare*, which is related to a wider research project on the music and musicians of the Sliabh Luachra region. He continues to tour regularly and in 2013 performed with Southbound at the National Folk Festival of Australia. Recent publications include contributions to

the *Companion to Irish Traditional Music* (ed. Vallely, 2012), *Ancestral Imprints* (Ed. Smith, 2012), the *Encyclopaedia of Music in Ireland* (ed. White and Boydell, 2013) and *Spacing Ireland* (Crowley and Linehan, 2013). Daithí is currently chair of ICTM Ireland and a committee member of the Society for Music Education in Ireland.

Threase Kessie

Threase Kessie is a PhD student with the Department of Anthropology at Maynooth University. Having conducted fieldwork with mumming groups from County Fermanagh, Kessie's thesis focuses on the recontextualization of mumming, following the conflict in Northern Ireland. The thesis touches on the areas of performance theory, organology, ethnomusicology and folklorization, through the words of the mummies who lived through this transition. It also focuses on the condition of mumming in the present day and how mummies from County Fermanagh attempt to keep the tradition in the public eye.

Svend Kjeldsen

Danish born Svend Kjeldsen is an ethnomusicologist, percussionist and psychologist. He has performed with Riverdance, and toured as a musician in Europe for more than twenty years. Three of several albums were recorded and produced in collaboration with musical icon Donal Lunny. For two decades, Svend was the director of Roots Music Agency, a company playing a key role in the Scandinavian music scene. He has published a variety of articles on different subjects and has done research on the bodhrán and on lilting. Svend is a contributor to the respected reference works *Companion to Irish Traditional Music* (2011) and *The Encyclopaedia of Music in Ireland* (2013). He obtained his degree in psychology (first class hon.) from Aarhus University and has taken Masters in both Irish Traditional Music Performance (first class hon.) and Ethnomusicology (first class hon.) from the Irish World Academy of Music and Dance, University of Limerick, where he currently carries out his doctoral research on the Irish in Manchester.

Christopher Mac Auliffe

Christopher Mac Auliffe worked in Waterford Crystal for 24 years before attending a BA (Hons) Music course at Waterford Institute of Technology in 2006. He was awarded his BA in 2011 and was awarded his MA (Arts) in 2013. The subject of his M.A. was the Richard Henebry collection of music. At present Christopher is teaching music and recorder to the pupils at St Stephen's Primary School in Waterford City, and is also studying for his PhD (Arts) with WIT. The subject of his PhD is Oidhreacht na nDéise; A Study of the Music of the Déise, 1850-1950.

Seán McElwain

From Ballinode, Co. Monaghan but now resident in Co. Dublin, Dr Seán McElwain is a recent graduate of DkIT. A member of the award-winning Irish traditional music group Téada, he has toured worldwide performing throughout North America, Europe and Asia. With the group he has released five albums to date, the most recent *Ainneoin na Stoirme / In spite of the storm* on the Gael Linn record label. He has also co-ordinated and produced an acclaimed album entitled *Our Dear Dark Mountain with the Sky Over It*, reuniting musicians from the Sliabh Beagh region with regional repertoire recovered during his doctoral research. Described by The Irish Times' reviewer Siobhán Long as 'a feast for local and curious eared visitor alike', the album has earned plaudits for shedding new light on the musical traditions of the region.

Liz Mellish

Liz Mellish completed her PhD, an anthropological study of Romanian folk dancers lives, at UCL School of Slavonic and East European studies in 2014. She is currently an independent post-doctoral researcher investigating social dance, cultural events and choreographic practices in the Banat region of Romania, as well as working on a project on the history of the Balkan dance scene in the UK. She is Secretary of the ICTM study group on Music and Dance in Southeastern Europe.

John Millar

John received his BA degree from University College Dublin in 2013, followed by a Master's degree in Musicology the following year, specialising in ethnomusicology. He lectures in musicology in St. Patrick's College, teaching modules on the analysis of popular music and on the discipline of ethnomusicology. As a musician, John is a member of the National Concert Hall Gamelan, as well as being active in the country music scene in Dublin. Currently pursuing a PhD in Ethnomusicology, his research interests include the practice of country music in Ireland, cultural appropriation and adaptation, and the philosophy and phenomenology of music.

Mikaela Minga

Mikaela Minga is research scholar at the Albanian Institute of Cultural Anthropology and Art Studies in Tirana and a lecturer at the University of Arts. She graduated in piano and musicology with a thesis on Albanian Film Music. She completed her Master Degree in Musicology on Luciano Berio and 'Folk Songs', later published as a monograph (2008). In 2010, she began her PhD studies at the Department of Cultural Heritage, History and Environment ,

University of Milan. Her research project was on urban music in the city of Korça (Albania) during the twentieth century. She is interested in Albanian and Mediterranean Music Studies, Film Music, Communism and Modernity.

Deirdre Ní Chonghaile

A graduate of the University of Oxford and University College Cork, Deirdre recently completed an IRC Postdoctoral Research Fellowship at the Moore Institute, NUI Galway. Her on-going project *Amhráin Árann - Aran Songs* (<http://aransongs.blogspot.ie/>) aims to publish an edition of the songs composed in the Aran Islands, supported by accompanying CDs/mp3s and a partner website, all of which will enable the people of Aran to create easy access to these endangered songs, to preserve them, and to present them to communities beyond Aran. Previously, she was NEH Keough Fellow at Notre Dame, and Alan Lomax Fellow at the John W. Kluge Center at the Library of Congress, where she worked on her forthcoming book on music-collecting in Ireland.

Róisín Ní Ghallóglaih

Róisín Ní Ghallóglaih is a singer and researcher of Irish traditional song. She is currently undertaking a PhD on metaphor, symbol and erotic expression in Irish traditional song at the Irish World Academy, University of Limerick under the supervision of Dr Sandra Joyce. Róisín's research is informed by her considerable experience as a performing traditional singer and her engagement with archival and field research into Irish and English language repertoires. Róisín tutors and lectures on traditional song and related areas at the University of Limerick.

Matthew 'Mattu' Noone

Originally involved in the post-rock scene in urban Australia, Mattu has travelled an eclectic musical route via North India to Ireland. A student of the sarode (25 stringed India lute) since 2004, Mattu has spent many years studying Indian Classical music with Sougata Roy Chowdhury in Kolkata and more recently with K Sridhar in the UK. He has performed and Indian music across Europe and Asia and was a founding member of successful fusion group The Bahh Band. He completed his MA (1st Honours) in Ethnomusicology at the Irish World Academy of Music and Dance and is currently exploring the performance possibilities of Indian and Irish music as part of an Arts Practise PhD program. He has been awarded a 2 year scholarship from the Irish Research Council to complete this research. Mattu was also recently offered support from Culture Ireland and the Music Network to tour India and has developed a hybrid sarode particularly for

playing Irish music.

Lonán Ó Briain

Dr Lonán Ó Briain is an Assistant Professor of Music and the Director of Postgraduate Studies at the University of Nottingham, where he convenes modules in ethnomusicology, popular music studies and world music. He also serves as the Reviews Editor for *Ethnomusicology Forum*. Previously, he taught at the universities of Birmingham and Sheffield. He has published in academic journals such as *Asian Music*, *Ethnomusicology Forum*, *Hmong Studies Journal* and the *Journal of American Folklore*.

Aidan O'Donnell

TG4 Young Musician of the Year 2010 Aidan O'Donnell has worked as lecturer/ fiddle tutor at both the Irish World Academy of Music and Dance at the University of Limerick and the University of Ulster, and as guest lecturer/ tutor at various other institutions. He released his critically acclaimed debut album 'In Safe Hands' in 2006, with Mayo flute player Kieran Munnelly which has been described as 'a salute to the players who have gone before' (Matt Molloy, *The Chieftains*). In 2008, he released his second album *Fidil* with fiddle player Ciarán Ó Maonaigh which was the genesis of the group Fidil. Fidil released their debut album 3 in November 2009 which has received worldwide critical acclaim, including a 5star review and CD Choice of the Week in the Irish Times. Their second album, *The Old Wheel of Fortune* was released in November 2011 and again received CD choice in the Irish Times, as well as a 5 star review and a 'Top of the world' award in 'Songlines' Magazine. Aidan is currently a candidate for PhD at the University of Ulster, focusing on the research of issues of tuning, intonation and infection with specific regard to the fiddle tradition of Co. Donegal.

Michalis Poupazis

Michalis Poupazis is currently a PhD candidate and part-time lecturer in Ethnomusicology at the University College Cork. His CACSSS funded doctoral research explores the cultural world of Greek- and Turkish-speaking Cypriot migrants in Birmingham, and aims to make available findings from the diaspora as a resource for improving intercommunal relations in Cyprus. His previous training has included a BA in Popular Music from Hull University (awarded prize for best overall performance in music) and an AHRC funded MA in Ethnomusicology from the University of Durham, UK. His previous occupations have included night-club owner, bar manager, music producer, Dj, radio broadcaster and professional basketball player. In what he claims as 'spare time', Michalis loves eating and spending time with his cats.

J. Griffith Rollefson

J. Griffith Rollefson is Lecturer in Popular Music at University College Cork. His work has been published in *Black Music Research Journal*, *Popular Music and Society*, *Twentieth-Century Music* and elsewhere, and has appeared in the edited volumes *Crosscurrents: European and American Music in Interaction 1900-2000*, *Native Tongues: An African Hip Hop Reader*, and *Hip Hop in Europe*. He is currently preparing for publication his book *European Hip Hop and the Politics of Postcoloniality*, based on fieldwork with hip hop communities in Paris, Berlin, and London.

Kayla Rush

Kayla Rush is a first-year PhD student in social anthropology at Queen's University Belfast. She received the 2014 John Blacking Prize at Queen's for her MA dissertation, "Lift High the Cross: Place and the Pentecostal Imaginary in West Belfast." Her current research looks at community arts practice in Northern Ireland.

MA / PG Dip Traditional Music Studies at DkIT

Dundalk Institute of Technology offer a Masters / PG Dip in Traditional Music Studies through blended delivery. It is rooted in Irish traditional music, analysing extant music, song and dance forms and contexts, but explores outwards into related traditions which have impacted on Irish music, clarifying linkages, overlaps and borrowing. The course combines academic research, performance practice and the latest technological methods and explores the musical, social and historical dimensions of the folk music traditions of many areas of Europe including Ireland, Scotland, Brittany and Scandinavia.

Students engage with the discipline of ethnomusicology undertaking courses in traditional music studies, collection and archiving, popular music theory, transmission and technology. The dissertation/research project provides the opportunities for students to develop an in-depth specialised study, which can be academic or performance based. The programme is designed to inform a variety of interests including musicians, teachers, media commentators, producers and promoters.

For further information on this and all courses in music at DkIT contact music@dkit.ie or check out <http://music.dkit.ie>.

Traditional Music Studies at Dundalk Institute of Technology

The study of traditional music is fundamental to the academic mission at the Section of Music in DkIT and is an integral component of both the undergraduate and postgraduate programmes where students engage with the cultural, social and historical study of traditional musics while also developing their performance skills. Recent international projects related to research in Irish traditional music have included collaborations with Molloy College, New York and Baker University, Kansas, as well as presentations at the International Society for Music Education World Conference in Porto Alegre, Brazil, all in 2014. It is planned that the Section of Music will continue to develop and grow these links providing opportunities for dissemination of research and further research collaborations. Research opportunities in Irish traditional music have received funding in recent years from both internal and external sources and have attracted interest from international students and research collaborators.

There are a number of researchers engaged in projects related to Irish traditional music at the Section of Music in DkIT. Dr Daithí Kearney is currently Chair of ICTM Ireland and recent publications include a chapter in *Spacing Ireland* (Manchester University Press, 2013) and an article in *Ethnomusicology Ireland* (2013). He was a co-leader of the Irish traditional music projects in North America and Brazil and is also a leading performer and teacher of Irish traditional music. Dr Adèle Commins, Head of Section of Music at DkIT was co-leader of the Irish traditional music projects in America and Brazil. An All-Ireland Champion piano accordion player, her own research focuses on Charles Villiers Stanford and she has contributed to the *Companion to Irish Traditional Music* (Vallely, 2011). Dr Helen Lawlor is Programme Director of the MA Traditional Music Studies and author of *Irish Harping, 1900-2010* (Four Courts Press, 2012). Sean Keegan is Programme Director for the MA Music Technology and is well known for his work recording Irish traditional music albums including recent releases by The Yanks (2014). Paul McGettrick is a flute player, Associate Editor of *Sources of Irish Traditional Music c. 1600-1855* (Garland Academic Press, 1998) and joint editor of *Crosbhealach an Cheoil The Crossroads Conference 2003 Education and Traditional Music* (Whinstone, 2013).

