



ICTM IRELAND

International Council for Traditional Music Ireland

Conference Programme

Music | Politics | Power

15th Annual Conference

21-22 February 2020

Department of Music, University College Cork

Keynote Speaker: Professor Kay Kaufman Shelemay



Welcome! Fáilte!

On behalf of the Department of Music, University College Cork, I'm delighted to welcome everyone warmly to the 2020 ICTM-Ireland annual conference, and specifically to our home here in UCC's Music Building, a former Vincentian church and residence. Music has been studied at UCC for well over a century, and Irish traditions have been taught throughout that time, with, very gradually, other parts of the world added in as well. Some of our sessions occur in the Ó Riada Hall, named for revivalist and composer Seán Ó Riada, who lectured in Music at UCC from 1963–71. For a couple of decades already, our undergraduate programme has intentionally offered no structural privilege to Western classical music, this reflecting a long-standing ethos that all forms of music are of equal value, and that the forward-looking student is one who has learnt how to chart his or her own course through a world of remarkable musical diversity and ongoing change. Reflecting that, we're presently an active centre for study in areas as diverse as new composition, hiphop, Irish traditional song, film music, music video, music perception, the music of China, disability, and music education.

If the Vincentians are now long departed, we're proud to have breathed new life into the wonderfully atmospheric building they commissioned back in the 1850s. In some senses, our programme in ethnomusicology sustains at least two key Vincentian ideals. One is the notion that those whom we study are both our teachers and masters of their own destinies—direct parallels can be drawn between highbrow views of the ordinary folk as impoverished musically or spiritually, an empty-vessel viewpoint that seeks to establish the practices and preferences of the socially dominant as canonical for the population much more widely. A second idea is that we as ethnomusicologists seriously consider our potential roles as societal transformers. Our musical and research insights describe the world around us, and detail how it came to be the way it is: they provide rich insight into how individuals, groups and populations around us think and feel about the (dis)ordering of the world. This body of understanding offers an excellent foundation for action, and at UCC we're keen to encourage research that supports communities in working to improve conditions for themselves. Ethnomusicologists possess a well-designed toolkit for just such a purpose, and for reflecting on the ethical challenges of our efforts to make a positive difference. In this sense, I'm particularly pleased that UCC could act as local host for this very timely meeting on Music, Politics, Power.

I'm also delighted to welcome you to the University and city more generally. We're genuinely honoured to have you here. I wish you a great stay in Cork, if you're visiting from outside, and, if that's the case, hope you can find a moment to see a bit more of the city and its environs during your visit. Main campus is charming in the Spring weather, the English Market is full of great produce, and, for those who've not been incarcerated as yet, there's the Prison Museum just a little further along Sunday's Well Road. If you're from nearby, then you'll know the local attractions well

enough—perhaps this is a chance to share one of them with a couple of new contacts! For every attendee, I hope the special atmosphere of the meeting creates a new moment of high-quality thought and interaction that recharges and enhances your capacities for imaginative new work for the rest of the year ahead.

Jonathan P.J. Stock, Professor of Music, University College Cork

ICTM Ireland Welcome

A very warm welcome to all delegates! This is the 15th annual ICTM Ireland conference. On behalf of the committee I would like to express my sincere thanks to Professor Jonathan Stock and his colleagues at the UCC Department of Music for their generous support of the conference. I would also like to offer a special note of thanks to the keynote speaker, Professor Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and African American Studies at Harvard University.

This year we take the theme 'Music, Politics, Power' as a focus for the annual conference. We seek to explore the delicate and intricate web of musical, cultural and societal balances of power that are present in so many ways in our musical experiences. The papers chosen in response to the call promise inventive and imaginative ways of interacting with the topic in question, offering a rich and stimulating weekend of discussion.

ICTM Ireland is the Irish national committee of the International Council for Traditional Music. I would personally like to thank my colleagues on this committee, Jack Talty, John Millar, Stephanie Ford, Anaïs Verhulst and Adrian Scahill for their support of this meeting and their ongoing contribution to ICTM Ireland. In February 2019 we launched our redesigned website and logo, work that was overseen by the committee and previous chair, Dr Éamonn Costello. We are planning to launch a new ICTM Ireland podcast series featuring musicians and academics working in Ireland or on music from Ireland in 2020. The peer-reviewed journal of ICTM Ireland *Ethnomusicology Ireland* continues under the general editorship of Dr Jaime Jones and is available online through our website. This year's edition of *Spéis* is now available, edited by Stephanie Ford.

The annual conference is always the highlight of the academic year for ICTM Ireland. It is a time to connect with colleagues and friends who share a passion for music and dance studies and to learn from each other's research. Welcome and thank you for joining in and giving your time and research to our community.

Dr Helen Lawlor
Chair, ICTM Ireland

Keynote Address

Professor Kay Kaufman Shelemay
(G. Gordon Watts Professor of Music at Harvard University)

Guards, guides, and moral leaders: The musician in society



Kay Kaufman Shelemay

Kay Kaufman Shelemay is the G. Gordon Watts Professor of Music and Professor of African and African American Studies at Harvard University. Shelemay's most recent books include *Pain and its Transformations*, *The Interface of Biology and Culture* (2007, co-edited with Sarah Coakley); *Creating the Ethiopian Diaspora* (2011, co-edited with Steven Kaplan), and *Soundscapes: Exploring Music in a Changing World* (3rd ed., 2015). Currently completing a book on musicians from the African Horn in diaspora, Shelemay has published numerous other monographs, articles, editions, and recordings.

A national Phi Beta Kappa/Frank M. Updike Memorial Scholar for 2010-2011, Shelemay is a fellow of the American Academy of Arts and Sciences, the American Academy for Jewish Research, the Ethiopian Academy of Sciences, and the American Philosophical Society. A past-president of the Society for Ethnomusicology, she has been awarded many fellowships and prizes and held the Chair of Modern Culture at the John W. Kluge Center of the U.S. Library of Congress during 2007-2008. At Harvard University, Shelemay has been named a Walter Channing Cabot Fellow and was awarded the Joseph R. Levenson Memorial Teaching Prize, the Phi Beta Kappa Teaching Prize, and the Everett Mendelsohn Graduate Mentoring Prize.

Programme

Friday 21 February 2020		
8.45-9.15am	Registration - Foyer	
9:15-9.30am	Welcome Address Professor Jonathan Stock, Department of Music, UCC Dr Helen Lawlor, Chair, ICTM-IE	
	Ó Riada Hall	
9.30-11am	Ó Riada Hall	Fleischmann Room
	<p>1A Music and Resistance Chair: Jonathan Stock</p> <p>Adrian Scahill <i>The New Folk: Noise, resistance, resilience and politics in the music of Lankum</i></p> <p>Charissa Granger <i>Sounding out decolonial resistance: Politics of love in steelband performance practice</i></p> <p>Maria Espirito Santo and Maria de Sao Jose Corte-Real <i>Sounding Portugal through time: Why fado malhoa? Resistance and newness</i></p>	<p>1B Protest, Politics and Policy Chair: John Millar</p> <p>Matthew Machin-Autenrieth <i>Music, protest and the politics of cultural memory at the Día de la toma in Granada</i></p> <p>Purab Riddhi Chaudhuri <i>Protest Songs- Transcending boundaries and adding new voice to movements across India.</i></p> <p>Maurice Mullen <i>Whither policies for traditional music in Fingal?</i></p>
11.00-11.30am	Tea/Coffee	
11.30am-1.00pm	<p>2A Music and Gender Chair: Méabh Ní Fhuartháin,</p> <p>Kate Walker <i>Players for social justice: A nascent model of Taiko leadership</i></p> <p>Triona Ní Shíocháin <i>Abandoned women, fairy forts, and female prophets: politics, society, and selves in Irish traditional song</i></p>	<p>2B Music in Ireland Chair: Adrian Scahill</p> <p>Rachel Duffy <i>The development of the harp in Ireland in the later twentieth century: Derek Bell's recordings for harp</i></p> <p>Daithí Kearney <i>'They must know me': reflecting on Siamsa Tíre's representation of Irish culture for international audiences</i></p>

	Ann-Marie Hanlon <i>Lessons from the second wave: How to run a feminist music festival</i>	Jackie O'Riley <i>From the Floor: A Visual album of Irish dance & music</i>
1.00-2.00pm	Lunch	
2.00-3.30pm	3A: Panel- <i>Music, sound, and power in contemporary places of detention: Ethno-activist approaches in Ireland, Greece, Norway</i> Chair: Alexander Khalil Áine Mangaoang Eileen Hogan and Caitríona Ní Laoire Tom Western	3B: Documenting and Mapping Musical Practices Chair: Lijuan Qian Paul Carr <i>Lost musical histories: curating and documenting local popular music making in the UK</i> Christina Lynn <i>Mapping a genre: where country music emerged</i> Anaïs Verhulst <i>'Inventorying' music and performing arts heritage: a narrative of inclusion, exclusion, awareness raising, and uncomfortable spotlights</i>
3.30-4.00pm	Tea/Coffee	
4.00-5.00pm	4A Dynamics of Music Making Chair: Stephanie Ford Kevin McNally <i>Not over, but through nine waves - Sound as pedagogy for living beautifully on Earth</i> Kaylie Streit <i>Multiple musical identities: expression of self through individualized musical pathways</i>	4B Music and Borders Chair: Ann-Marie Hanlon Keyi Liu <i>Transborder resonances: The development of Lisu music under Chinese and Myanmar politics</i> Jun Feng <i>The practice of folk bands under Chinese social changes in southeastern Hubei province</i>
5.00-6.00pm	5: ICTM Ireland Annual General Meeting	

6.00-7.00pm	Welcome, John Godfrey, Head of Department of Music, UCC Wine Reception Music performances – UCC performing groups	
7.45pm	Conference Dinner – Electric, South Mall, Cork	

Saturday 22 February 2020		
8.45-9.00	Registration - Foyer	
9.00-11.00am	Ó Riada Hall	Fleischmann Room
	6A: Ethnomusicology and Activism Chair: Anaïs Verhulst Thérèse Smith <i>Ethnomusicologists as transformational agents for activism and community collaboration: reality or illusion?</i> Fintan Vallely <i>"Come Out Ye Black and Tans ..."</i> <i>The perennial power of the political ballad</i> Ioannis Tsioulakis <i>Standing with: the role of the ethnomusicologist in the musicians' struggle for better working conditions</i>	6B: Ethnography Chair: Colin Quigley Bridget O'Connell <i>The impact of the folk revival on Newfoundland fiddle music in the 21st Century</i> Renan Moretti Bertho <i>From rodas to sessions: confluences, limits and borders in participatory-presentational music</i> John Millar <i>Up-Country Politics: Bordered Identities</i>
11.00-11.30am	Tea/Coffee	
11.30am-1.00pm	7A Music and Politics Chair: Fintan Vallely José Emilio Colón Ríos	7B: Music, Identity and Ideology Chair: Helen Lawlor Sarah Fons

	<p><i>The impact of music in the resignation of the governor of Puerto Rico Ricardo Roselló in the summer of 2019</i></p> <p>Helen Doyle <i>Questions of identity surrounding choral activity in the Dublin Feis Ceoil</i></p> <p>Weiyang Li <i>Differing responses to governmental folksong protection interventions in three fishing villages of Jiangsu province, China</i></p>	<p><i>Remaking home, reimagining histories: belonging, identity, and sacred experience in secular communal music-making in Ireland</i></p> <p>Şahin Yıldız <i>The role of music in Neo-Ottomanist popularization and nationalist ideology in relation to Mehteran and Resurrection: Ertugrul series soundtrack</i></p> <p>Jyoshna La Trobe <i>Praise singing and socio/political change</i></p>
1.00-2.00pm	Lunch	
2.00-4.00pm	<p>8A: Republican, Loyalist and Paramilitary Musical Perspectives Chair: Thérèse Smith</p> <p>Stephen R. Millar <i>From Belfast to the Somme (and back again): legitimising loyalist paramilitaries through political Song</i></p> <p>Felix Morgenstern <i>When the vantage point of a stranger informs the native idyll: sideways Nostalgia, adopted republicanism and the performance of Irish folk songs in the GDR</i></p> <p>Colin Harte <i>Bodhráns, lambegs, & paramilitaries: political dissidence in Northern Ireland</i></p> <p>Gordon Ramsey <i>Sectarianism and social care: The role of loyalist flute bands in responding to austerity in working-class communities in Belfast</i></p>	<p>8B: Musical Case Studies Chair: Ioannis Tsioulakis</p> <p>Wanting Wu <i>Digitalized resilience: Tibetan refugee's use of online dance videos</i></p> <p>Rory James Corbett <i>Crises and transition: the invention of the banjo and the reinvention of the self</i></p> <p>Marina González Varga <i>Spanish folk revival as social transformation: Analysing gender and performance</i></p> <p>Razia Sultanova <i>The quality and stature of Soviet and post-soviet musical education: an analysis of conservatories</i></p>

4.00- 4.30pm	Tea/Coffee
4.30- 5.30pm	<p>9: Keynote Address Ó Riada Hall</p> <p>Professor Kay Kaufman Shelemay</p> <p><i>Guards, guides, and moral leaders: The musician in society</i></p>
5.30- 6pm	Closing Remarks – Jonathan Stock & Helen Lawlor

Abstracts

1A Music and Resistance

Adrian Scahill (Maynooth University)

The new folk: noise, resistance, resilience and politics in the music of Lankum

The re-emergence of folk as a prominent genre within the commercial musical field in Ireland over the past decade or so has been a somewhat surprising development, given the hegemonic status that traditional music has enjoyed since at least the 1990s (as used for festivals, degrees, and institutions). This has been interpreted by Quinn (2018) as a re-emergence of the voice of the people, as a 'window on our communities', and as an articulation of the social unease with the effects of austerity and neoliberalism (Fraser, Murphy and Kelly 2013). This paper focuses on the music of Lankum, who are the most prominent of such resistant voices, due to the directness of their lyrics across their three albums. This paper explores how such resistance might also be sonically encoded; how the techniques of such encoding complicate the music's status as 'folk music'; and how these techniques also work in demonstrating the group's artistic intentions (in creating a new sound and a coherent work in the form of an album). It also interrogates these modes of sonic resistance in the context of Robin James' ideas of resilience discourse (2015), and the co-option of noise as a way of producing resilience within the broader popular music field.

Charissa Granger (Erasmus University Rotterdam)

Sounding out decolonial resistance: politics of love in steelband performance practice

Concentrating on steelband performance practice, this paper explores politics of love in steelband and how resistance might be (re)imagined herein. Discarded 55-gallon oil barrels were used for music-making in 1930s colonial Trinidad and Tobago; a period deeply shaped by discrimination of its performers. Often standing at the beginning of personal and political consciousness, music empowered participants, giving a sense of self-regard and -respect by mixing and transforming materials and musical structures, forming a symphonic steelorchestra.

Steelband musickers engage in a practice of decolonial love (Figueroa 2015; Sandoval 2000; Diaz & Moya 2012; Maldonado-Torres 2008; Ureña 2017) in the way they come together to rehearse, to learn music and congregate with supporters. This paper argues that such practices are decolonial ways of resisting that do not position hegemonic power at the centre of the practice, and thereby are not engaged with directly responding to power. Yomaira Figueroa (2015) understands decolonial love as "a practice that bears witness to the past while looking towards a transformative and reparative future by unraveling coloniality, the matrix of power that is manifested in our contemporary conceptions of power, gender, and bodies" (44).

This paper discusses the political potential of decolonial love and thereby (re)imagines resistance in steelband performance practice by turning to “decolonial love as a theoretical and practical model for healing wounds of coloniality” (Ureña, 2017). In doing so, it illustrates how past injustices and contemporary social, political, economic inequalities that are legacies of those injustices are confronted in performance.

Maria Espirito Santo and Maria de Sao Jose Corte-Real (Instituto de Etnomusicologia: Centro de Estudos em Música e Dança, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa)

Sounding Portugal through time: Why fado malhoa? Resistance and newness

1910 marked the centennial celebration of the republic in Argentina and its birth in Portugal. Of major importance for the citizenship in both nations this fact was linked by a curious art product that we present in this communication: the majestic painting *Fado*, by José Malhoa. What was this painting about? What did it celebrate in both nations? What happened to it since then? How was it sung? A major musical symbol of the Portuguese nation, *fado* met in this painting a privileged vehicle of expression. In the framework of the ethno-symbolic approach of the Nationalism Studies of the London School of Economics and Social Science, this Ethnomusicology paper from the school of the New University of Lisbon presents, discusses and questions meanings of this symbolic resource, its *longue durée*, related ethnicity and elitism implications to finally conclude acknowledging the need to consider conflictual perspectives in continuing re-interpretations.

1B Protest, Politics and Policy

Matthew Machin-Autenrieth (University of Cambridge)

Music, protest and the politics of cultural memory at the *Día de la toma* in Granada

The *Día de la toma* [Day of the Taking] is an annual festival held on the 2nd January that celebrates the Catholic reconquest of the Muslim Kingdom of Granada in 1492, which resulted in the expulsion of Jews and the forced conversion of Muslims. In recent years, the festival has become politicised as a platform for both ultra-nationalist, anti-immigration groups and Andalusian regionalist protest movements that seek to convert the event into a ‘festival of tolerance’ through the exaltation of Andalusia’s interfaith past (Dietz, 2004: 1102). From Franco-era fascist anthems, to political chants and flamenco fusions, music and sound are a prominent feature of the festival and serve conflicting readings of the cultural memory of pre-reconquest Spain. Drawing on fieldwork at the *Día de la toma* in 2019, I examine the ‘soundtrack’ of the festival and the ways in which music and sound are instrumentalised by different groups to politicise cultural memory. In dialogue with recent work on the relationship between music and politics, sound studies and affect, I argue that musical and sonic protests are employed to delineate conflicting political and territorial positions in a country that is increasingly polarised along regionalist vs nationalist and multiculturalist vs nativist lines.

Purab Riddhi Chaudhuri (University of Limerick)

Protest songs - transcending boundaries and adding new voice to movements across India

India with its colonial past and strong history of nationalism has hundreds of freedom songs which are not only written and composed by poets and singers within the country but also has been inspired by folk songs from the West. These songs have a distinct essence of folk traditions from different regions of India. These songs of freedom have been translated into multiple languages with slight alteration to words and aesthetics depending on the topography of the land and the people. The song "*We shall overcome*", is an example that was first translated by Bhupen Hazarika in Assamese and then it was later translated into Hindi and Bengali. In this paper, I will talk about songs of freedom, which are timeless and have been a part of multiple social and political movements from before Indian independence to recent protests in Kolkata's Jadavpur University like "*Hokkolorob*". I was a student at the University while the movement took place and there were several songs written by Indian Bengali singers and also by singers from Bangladesh that had the power to unite and bring social change and justice.

Maurice Mullen (Dundalk Institute of Technology)

Whither policies for traditional music in Fingal?

North County Dublin, or Fingal, has a long association with traditional music playing, a tradition that endures despite significant population growth and demographic change over four decades. Individuals and stakeholder groups, comprising community and commercial interests, are active in performing, transmitting and promoting the music, while State bodies and various national bodies support local music initiatives.

The Irish Arts Council and Fingal County Council have published policies to guide their investment in the music, while policies adopted by national bodies like Comhaltas Ceoltóirí Éireann, Na Píobairí Uilleann and Music Generation also impact on the direction of the tradition, how it is perceived and promoted. Some of these policies extend beyond music to achieve other cultural objectives. Furthermore, the application of policies such as access to, and availability of, venues can also affect the standing of traditional arts, as does the weight of policies promoting competing art forms.

The paper, drawing on relevant international and national scholarship and practice, will critically review relevant extant policies having a bearing on traditional music in Fingal, including consideration of context and promulgation aspects and the direction these policies are taking the music in today.

2A Music and Gender

Kate Walker (University of Sheffield)

Players for social justice: a nascent model of taiko leadership

This paper assesses musical leadership for social justice in the context of *kumi-daiko* (ensemble taiko drumming). I analyse how players in two markedly different socio-political contexts identify and lead responses to socio-musical issues that emerge as a direct result of engagement with the art form. Specifically, I consider how leaders counter gender inequality at the North American Taiko Conference (2017) and socio-economic disparity at the Humber Taiko Festival (2017 and 2018). The findings – derived from a large-scale quantitative survey, in-depth interviews, participant-observation and auto-ethnographic reflections – render any explanation of the activities based on existing leadership literature inadequate. To that end, I present a nascent model of taiko leadership that seeks to explain how and why musicians serve as activists for marginalised groups within the taiko community. Analysis of the model and its application in the USA and England challenges tropes of equality within the international community of taiko practice and positions players as change-makers through the socio-musical leadership of taiko.

Tríona Ní Shíocháin (University College Cork)

Abandoned women, fairy forts, and female prophets: politics, society, and selves in Irish traditional song

This paper explores hidden female histories of thought that are embodied in traditional singing practices, representing generative moments in which politics were contested, selves were created anew, and social reality reordered. Singing can respond to transition or dissolution of order in society, constituting a powerful multifaceted act of performance through which crisis, marginalisation, and hardship can be navigated. Through an analysis of three traditional song types – the song of the abandoned woman, the lullaby, and prophetic song – it is argued that singing ritualizes key liminal points in the life of the community or individual. Traditional singing can thus be understood as a counter-power that allows the subject to agitate for justice or political freedoms; however the power of singing goes beyond this alone. In performing a liminal 'world of its own', traditional song, much like van Gennepe's rites of passage, causes 'magic circles to pivot', enabling the singing subject to see the world through new eyes, sometimes even fundamentally recreating the meaning of the social world. Through a comparative analysis of responses to crisis in traditional song, this paper argues for the world altering capacity of singing experience. It was thus that women singers and song composers adeptly contested not just politics, but the social world itself, through oral traditional practices.

Ann-Marie Hanlon (Dundalk Institute of Technology)

Lessons from the second wave: how to run a feminist music festival

An offshoot of the Women's Liberation movement, the women's music movement was second-wave feminism expressed through a musical scene, and it gave rise to its own popular music genre titled "women's music". This genre of resistance was defined primarily by its ideology, rather than in musical or commercial terms, and

this ideology was decidedly radical feminist in nature. Women's music provided a fulcrum around which radical feminists could gather, engage in feminist consciousness raising and counter the patriarchy through the music itself and the wider act of "feminist musicking". Artists adopted the roles of cultural workers and used their art to promote women's liberation and its central themes of sisterhood, equality and self-love. A significant number of women-run record labels were established, in addition to feminist music magazines, a national distribution network and a touring circuit throughout the United States.

This paper explores how feminist ideology informed the creation of a number of feminist music festivals throughout the United States in the 1970s and investigates the broader question of what constitutes a feminist music festival. Through an analysis of its flagship event, the Michigan Womyn's Music Festival, this paper outlines the importance of these festivals in building and maintaining community amongst 'women-identified-women'. Furthermore, it reflects upon the lessons that have been learned from forty years of feminist concert production.

2B Music in Ireland

Rachel Duffy (Technological University Dublin)

The development of the harp in Ireland in the later twentieth century: Derek Bell's recordings for harp

As a performer, composer, collector and educator Derek Bell (1935-2002) was a leading figure in Irish musical life. He played numerous instruments in a wide variety of styles and this is reflected in his diverse recording projects. Focusing specifically on his harp recordings, this paper will explore his impact on the development of the harp in Ireland in the later twentieth century.

Through considering these recordings with reference to genre, instrumentation, repertoire and stylistic features, Bell's use of the harp in solo and collaborative contexts will be investigated. Both his solo harp albums and recordings with *The Chieftains* are notable in terms of bringing the Irish lever harp to an international audience, promoting the revival of the wire-strung harp and as examples of early recordings of the harp within a traditional music group.

Combined with interview research, engagement with Bell's recordings, publications and personal record collection (housed within the Derek Bell Collection at Technological University Dublin and the Irish Traditional Music Archives) will facilitate an in-depth investigation of his harp recordings, their production and crucially, their impact on the wider contexts of music and harping in Ireland in the later twentieth century.

Daithí Kearney (Dundalk Institute of Technology)

'They must know me': reflecting on Siamsa Tíre's representation of Irish culture for international audiences

The act of touring, particularly by regional or marginalized performing groups, draws attention to particular cultures and can inform or challenge audiences to consider how they construct an understanding of places and cultures. Expanding on previous research that focused on the 1976 American tour by Siamsa Tíre, The National Folk Theatre of Ireland, this paper examines how the company that entered spaces beyond the normal diasporic spaces for Irish performers and appealed to different audiences with varying responses and results across four decades. While initial tours presented aspects of Irish rural life in the early twentieth century through music, song, dance and mime, later developments sought to expand the style and aesthetics of the company. Through archival research focusing on newspapers in tandem with oral histories developed from the memories of some of those involved in tours with the company, I provide insights on the balance of knowledge, power and perception between a theatre company embedded in Irish traditional music, song and dance and their audiences. In particular I critique the representations of Irishness presented, the degree of familiarity and acceptability of these representations to audiences and critics, and demonstrate how touring also provides performers with an experience of another culture.

Jackie O'Riley (O'Riley Irish Dance)

From the floor: a visual album of Irish dance & music

From the Floor imagines a new way of presenting traditional dance, in a "visual album" format and from the perspective of inside the space that traditional musicians and dancers inhabit when they are making music for each other. Irish dance is often experienced through stage performance with the audience separate from what's happening. In this context the subtleties that musicians, dancers, and singers understand intuitively and enjoy the most can't easily be translated, and so a large part of the inspiration for creating these vignettes was to try to bring the viewer into this small space. In so much of traditional dance endless intricate, subtle, and beautiful movements are happening from the knees and ankles down. We wanted to use close-up shots to change the scale of what you usually look at when watching a percussive dancer.

From the Floor includes 6 tracks of traditional and original steps and choreography, filmed in collaboration with Chris Stevens on accordion/concertina and Nathan Gourley on fiddle, and original artwork by Anna Colliton and Rebecca McGowan. The traditional dance material comes from years of collecting (and enjoying!) steps from dance masters, archival field footage, and friends in the tradition, while the original dance material was composed carefully and thoughtfully to fit with the tunes and the traditional steps. Much like crafting an audio album, we felt it should be possible to create this visual album – a collection of dance and music pieces caught on film that are connected by being of the same moment in our creative process, rooted in a physical space that means something to us, and representing the style and repertoire that we practice. It's not an instructional dvd by any means or strictly a vehicle for documentation, as there is artistic intent, but we also strove to honor the steps and choreography.

3A: Panel - Music, sound, and power in contemporary places of detention: ethno-activist approaches in Ireland, Greece, Norway

Panel abstract:

Contemporary signs indicate we will soon be living in an age of mass incarceration. Recent years have witnessed a growth in academic investigation into the sonic qualities and musical experiences of those in carceral spaces, particularly prisons, via the work of Cusick (2006; 2008), Anderson and Overy (2010), Cohen (2012), Grant and Papaeti (2013), and Rice (2016), for example. But incarceration takes many forms beyond that of the “prison as punishment” model today as the carceral trend in using detention for immigration purposes continues to rise around the world. Furthermore, this trend towards containment impacts how controlled populations (most often poor, people of colour) subsequently experience and shape urban spaces following their detention.

After a brief introduction to each research project, the panellists will present their research-led documentary film and radio recordings relevant to ethno-activist music research in Ireland, Greece, and Norway. In the subsequent discussion the panellists will consider relevant questions, including: how can a focus on music and sound facilitate interrogations of politics and power in contemporary places of detention and containment? How might musicians, music researchers, ethnographers, and anthropologists advocate for social justice by reaching out to and building alliances with communities that are impacted by these carceral trends? And how can we ethically sound contested citizenships in the 21st century?

Áine Mangaoang (University of Oslo)

The place of music – and researchers – in carceral spaces

In any discussion of prison and policy, Norway holds a special place. Norway is often positioned in opposition to the United States mass incarceration (il)logic: a nation at the top of the Nordic penal exceptionalism table, with a reputation as world-leaders in rehabilitative, socially-democratic, progressive prison culture as illustrated by one of the lowest incarceration rates in the world. Here, a prison sentence is only supposed to take away one’s liberty and leave in place the same rights as any Norwegian citizen such as access to education, healthcare, and recreation activities including listening to – and making – music.

In this presentation I share a few reflections on some of my experiences conducting research on music in prisons, and give an overview of *Prisons of Note*: a research project that aims to map the use and experience of music in Norwegian places of detention. I draw attention to the research tools I use and the complexities of each of these within a prison setting, including film, sound-recording, notebooks, memory. In particular, I consider the effect of the presence of the researcher in such places of detention that are intrinsically bound up with concepts of power, age, class, and gender.

Eileen Hogan and Caitríona Ní Laoire (University College Cork)

Music consumption practices and young people's negotiation of space in direct provision in Ireland

The MusConYP research project asks how music consumption contours the everyday lives and identities of young asylum seekers. Adopting an interdisciplinary perspective that is informed by social policy, cultural geography, popular music studies, and participatory arts practice, the research invited young people to represent and communicate their experiences of living in Direct Provision, through the prism of music consumption, to a public audience.

Working with artists and facilitators in the UCC Lewis Glucksman Gallery, the young participants created music-themed original artworks for public exhibition in various venues across Cork city. In this documentary, *Change the Beat!* (Colm Walsh, 2019), we showcase that work and present the young people's reflections on the importance of music in their lives. The documentary offers insight into the experiences of the young participants and some reflections on the brutality of the Direct Provision system in Ireland.

This project provoked reflection and debate about how the young people should best be represented in the documentary. The desire to publicly celebrate the young people's creative agency was counterbalanced by a duty of care and the need to protect the young people's identities. This was particularly sensitive given recent social media representations of migrant and mixed-race children, young people, and families in Ireland, and the (ab)use of their images to advance a far-right, racist agenda.

Tom Western (University of Oslo/University of Oxford)

Creative citizenships, activist methods

Cities and their citizenships are never fixed or finished. They are instead projects of competing imaginaries: at once constituting and controlling populations, but also dream worlds of promise – crafted, voiced, and made audible by marginalised groups. This presentation listens to creative citizenships in Athens, Greece: hearing how people assert sonic belonging in the face of asylum regimes, racialised persecution, and European border politics that play out in urban space.

I will present a radio programme that I am co-producing as part of my work with a refugee-led activist collective in Athens. We have been running workshops on the city and citizenship, sound recording and storytelling. Together we are recording everyday life and citizenship practices, in which sonic strategies are not just about claiming space, but are enrolled in the very remaking of the city. I will then reflect on activist methods, placing this work into broader conversations about ethnography, collaboration, voice, and narration – being equally attentive to ethics and aesthetics, politics and poetics.

3B: Documenting and Mapping Musical Practices

Paul Carr (University of South Wales)

Lost musical histories: curating and documenting local popular music making in the UK

The title above is based on a 'special edition' of the journal *Popular Music History*, I am just about to have published. Featuring six 'lost histories' of UK music making, its initial impetus began when after moving to the Valley's town of Merthyr Tydfil in South Wales, I realized there were stories about the "lost popular music scenes of the past" emerging from the community. The reason for this deficiency of material in towns such as Merthyr are complex, ranging from lack of targeted finance; the priorities of museums; the capacities of local communities to 'self-curate'; to local histories simply been considered unimportant to "official" curators, publishers and writers. Issues of "selected histories" and "institutional power" are highlighted in the work of academics such as Leonard and Knifton (2015), Baker (2015, 2018), Brocken (2010) and Lipsitz (2007), with Bennett pointing out how popular music cultures were not traditionally regarded as heritage in the first place. This presentation will outline some of the pervasive themes of my edited collection, discussing why political power has a tendency to ignore some histories and celebrate others, and the impacts that local histories can have on communities' identities.

Christina Lynn (Dundalk Institute of Technology)

Mapping a genre: where country music emerged

Music has always played a significant role in social life in Ireland. This is quite evident from the large crowds that attended dances and were regular members of the showbands audiences in Ireland from the 1950s onwards. While in society today there are multitudes of music's available to satisfy audiences tastes.

The focus of this paper will be to map the genre of country music in Ireland. Country music has been part of the music scene in Ireland since the middle of the 1960s. While there are a varying styles of country music consumed in Ireland to date, this paper will deal specifically with the music that developed out of the showband era with bands such as Big Tom, Philomena Begley, Ray Lynam, Margo and many more. The focus here is to map the development of country music in Ireland. What social factors were at play in Ireland during the time of its development and have these factor enabled its sustained prominence in the tastes of the Irish people. Ethnomusicologically speaking, this paper will deal more with the cultural aspects of the music in order to discover what factors contributed to this musics development and what has helped it maintain its place within this society. It will also engage with historiography in order to gain a comprehensive view of society in Ireland at the time. This mix methods approach will garner a detailed account of country music's' development and aid in the creation of having a documented academic history of the genre.

Anaïs Verhulst (CEMPER, Centre for Music and Performing Arts Heritage)
'Inventorying' music and performing arts heritage: a narrative of inclusion, exclusion, awareness raising, and uncomfortable spotlights

'Intangible cultural heritage' (ICH) is a relatively new concept. Brought to life by UNESCO in 2003, it refers to 'the practices, representations, expressions, knowledge, skills [...] that communities, groups and, in some cases, individuals recognize as part of their cultural heritage'. Referring to the things that, once upon a time, we may have called 'traditions' or even 'folklore', ICH draws the attention to a practice's community and its transmission from generation to generation. With this new terminology, came UNESCO's appeal to develop national or regional policies about ICH. Its member states are encouraged to help with safeguarding the ICH in their territories and to raise awareness about it by creating one or more inventories. This paper will discuss the effects of this new terminology and the policies surrounding it have had on music and performing arts communities. What can intangible heritage do for hunting horn music and folk dancing in Belgium? What happens when you try to understand these practices as a form of intangible heritage? Drawn from these two examples from Flanders, Belgium, I will show how processes of inventorying raise questions about inclusion and exclusion, definition and delimitation, and the way in which heritage lists may place those practices in an uncomfortable spotlight.

4A Dynamics of Music Making

Kevin McNally (University of Limerick/University College Cork)
Not over, but through nine waves - sound as pedagogy for living beautifully on Earth

This paper responds to ethnomusicologist Jeff Todd Titon's call for a "community, economy, and ecology erected on sound principles" (2015 p. 23) by laying out the beginnings of a move toward a sonic understanding of place. Drawing from literature on sound studies and the philosophy of new materialism, I will ask how an ontology of sound might inform our attitudes to something as socially disruptive as climate change.

In supplying us with new metaphors with which to understand the world, the arts are well-placed to catalyse the 'enchantment' necessary to motivate people from mere endorsement to the practice of ethical behaviours. (Bennett 2010 p. xi) I will show that sound is particularly useful for inspiring a more ecological understanding of the world due to its relational and emergent nature. The ability of sound to penetrate and implicate subjects forces the researcher to adopt a softer stance on subjectivity and accept a more diffuse concept of selfhood.

Finally, I will sketch out the artistic output of this line of inquiry, a new composition for *gamelan* orchestra inspired by John Moriarty's call to invoke an alternative experience of Ireland by becoming 'sym-ponic' with the Earth. (2005 p. 22)

Kaylie Streit (University College Cork)

Multiple musical identities: expression of self through individualized musical pathways

Music performance provides a space for exploration of expression of the self and negotiation of identity. Musical pathways describe the paths that musicians take in the development of their creative practice. Musicians often become associated with a genre of music that they perform within such as classical music, Irish traditional music, jazz, or pop. In practice, however, these musicians may perform in multiple genres and see themselves as performing within two or more musical worlds. This paper will discuss the views of Caoimhín Ó Raghallaigh, Iarla Ó Lionaird, and Nic Gareiss. Each of these three musicians perform within traditional music, but also engage in exploratory and singer/songwriter performance contexts. These musical worlds, while seemingly conflicting, allow the musicians to explore different modes of expression of self and negotiation of identity while accessing the technical skill sets that they have developed throughout their musical careers. The musicians, thus, utilize their musical pathways and skill sets – those of Irish traditional music and exploratory or singer/songwriter contexts –to engage multiple aspects of their musical voice, multiple possibilities for expression of the self, and negotiation of identity as they explore their creative practices and perform.

4B Music and Borders

Keyi Liu (University College Cork)

Transborder resonances: the development of Lisu music under Chinese and Myanmar politics

The Lisu are a trans-border ethnic group, who form a minority of the population of several different contiguous states, namely China, Myanmar, Thailand and Northern India. They are generally regarded as originating in the Qinghai-Tibetan plateau area, in what is now China, but they were gradually separated by migrations, the rise of new international boundaries, and ongoing social turbulence since the 19th century. Each differently located Lisu grouping now shares a sense of a homologous history and of shared historical memories as sustained in culture. However, due to the different pathways they and the populations around them have followed in each locale, their current lives are not entirely identical, and their musical characteristics, development, and practices also shows diverse characteristics in each region. In this presentation, which is based on fieldwork in summer 2019 and a review of available literature in Chinese and English, I explore how different political and cultural matters have impacted Lisu musical expression and practice in the Nujiang District, Yunnan Province, China and in Myitkyina, Kachin State, Myanmar. I also analyse the recent role of Lisu music in cultural and political communications between the two countries. This study not only emphasises the roles of music among members of a cross-border, transnational population, but also offers a case study that discusses the role of ethnomusicologist in this special situation.

Jun Feng (SOAS, University of London)

The Practice of Folk Bands under Chinese Social Changes in Southeastern Hubei Province

The urban-rural management policies and cultural policies of China have a great impact on Paiziluo Shawm and Percussion bands in the southeast of Hubei province. The urban-rural integration policy in 1980s not only focus on agricultural and economic cooperative development between cities and villages, but also pay attention to the establishment of ecological civilization both in urban and rural areas. In order to build such an ideal ecological environment and social civilization, many villages with the same surname were dismissed and their ancestral temples in which they usually hold rituals were demolished for building new high-rises while some folk cultures, such as *Jie taigong* (Receive ancestor) and funerals, gradually faded away because they were attached with vulgar and superstitious labels. Losing the indispensable background environment (villages and temples) for rituals, and lacking individuals' identity of traditional cultures, Paiziluo Shawm and Percussion bands, which are mainly used in folk rituals, hardly survive without those particular occasions even though they were selected as China's Intangible Cultural Heritage in 2007. This paper discusses the practice and the living conditions of Paiziluo Shawm and Percussion bands under the urban-rural integration policy and China's ICH policy and how the music of these bands changed due to the huge social changes in China.

6A: Ethnomusicology and Activism

Thérèse Smith (University College Dublin)

Ethnomusicologists as transformational agents for activism and community collaboration: reality or illusion?

In this paper I examine whether ethnomusicologists can in reality play any truly formative role as transformational agents for activism and community collaboration. When I was immersed in my fieldwork in Mississippi in the mid-1980s—a state that was at the time severely divided along racial lines—I managed, through making a documentary LP of church performance, to garner a fee of \$1,500 for the church which provided the balance of funds to re-roof the church. This seemed to me a worthwhile endeavour. Allying this rural, economically deprived, and racially segregated church community with funding from the National Endowment for the Arts and the Mississippi Commission, bringing the periphery into collaboration with the centre, as it were. But despite such relatively successful efforts over a number of decades, it is undeniable that the community of Oxford and Clear Creek have achieved in terms of racial rapprochement and economic advancement in the almost three decades of my absence have far exceeded my wildest expectations. As ethnomusicologists we need to consider truthfully and critically what we can (and cannot) achieve in terms of social impact for the communities within which we work, and whether by not doing so we are assuming an exaggerated importance for our discipline, and thereby diluting the integrity of our scholarship.

Fintan Vallely (Editor, Companion to Irish Traditional Music)

“Come Out Ye Black and Tans ...” The perennial power of the political ballad

The links between music and politics have been a given for many centuries; in Ireland this is symbolised by the harp’s association with the Irish chieftainry who resisted Colonial rule¹. Indigenous music’s role in Irish identity-marking was further sanctified by the dissenting political ballad. Together, the harp’s mysticism, and the ballads’ rhythmic, syllabic, lyric assertiveness, thus generated for the older music of Ireland a patriotic efficaciousness - a legacy status - antiquity and integrity compounding a view of it as a keeper of true Irishness. While such romantic ideals are sidelined by modernity, and may be negated by both the ideological vagaries of so many of the indigenous Irish and the disparate cultural values of new-influx citizens, nevertheless, Irishness and music do have a functioning symbiotic relationship. This has been of value to 19th and 20th century revolutionary and conservative movements on the one hand, and to Traditional-music revivalists on the other. The paper draws on the speaker’s experiences in 1970s Ireland, Italy and Portugal in evaluating this assertion. It posits that even though Traditional or Folk musics are, at root, aesthetic creations, and neither intrinsically nor essentially political, they are vital media of communicative, transformative social action.

Ioannis Tsioulakis (Queen’s University Belfast)

Standing with: the role of the ethnomusicologist in the musicians’ struggle for better working conditions

Ethical concerns in ethnomusicology and anthropology have often dealt with the issue of insider/outsider dynamics. Issues of access, trust, and reciprocity have always been central to contemplations around the ethnographer’s ethical obligations towards her/his interlocutors, including the concept of ‘advocacy’ as a potential way in which reciprocity can be most beneficial to local research participants. Some of these discourses however assume an asymmetry of power and privilege between academics and their field collaborators, whereby the former can mediate and facilitate the latter’s access to institutions and organisations that would otherwise be impossible. In contrast, this paper will consider the kinds of solidarity and support that can develop between ethnomusicologists and local musicians within the field of practice itself. In particular, I will reflect on my role as a ‘colleague’ among Athenian professional instrumentalists, and the ways in which my presence as a researcher gave me an opportunity to co-experience and even aid in their struggles for fair pay, better working conditions, and personal autonomy. Examining vignettes from my employment as a band member in different popular music venues of the Greek capital, I will reflect on the ethical challenges that emerge from researching one’s own co-performers, especially while *standing with them* in the face of antagonism with industry powerholders.

6B: Ethnography

Bridget O'Connell (Waterford Institute of Technology)

The impact of the folk revival on Newfoundland fiddle music in the 21st Century

Prior to the folk revival, in the 1950s-late 1960s, Newfoundland folk music was at a low ebb. According to fiddle player Rufus Guinchard (Northern Peninsula), tastes had changed and people no longer needed a fiddle player to provide music for dancing. Music had moved from the kitchens to the bars and the type of music that was popular during this period came from a jukebox and not a fiddle. Unfortunately, at this time, many fiddle players stopped practising and performing the dance repertoire and there was a danger that some of the instrumental music associated with the dance would be lost.

During the 1970s, Newfoundland experienced a folk revival. The revivalists' sub-culture emerged in St. John's when the intellectual discourse of folklorists and academics, strived to preserve cultural traditions of Newfoundland. These revivalists were intrigued by the isolated Newfoundland fishing communities, which represented an insight to older, perhaps lost, folk traditions of Europe. Revival agents collected instrumental music from outport fiddle players, and many of their tunes were published in collections. This instrumental music was performed and disseminated by certain revivalists, who had their own preservation agendas and views. All the aforementioned factors have helped to shape the present fiddle sounds in Newfoundland and this paper will endeavour to explore how such events have reshaped the fiddle music of the island.

Renan Moretti Bertho (Universidade Estadual de Campinas/University College Dublin)

From rodas to sessions: confluences, limits and borders in participatory-presentational music

Rodas de choro in Brazil and sessions of traditional Irish music in Dublin have a lot in common. Both can be understood as informal gatherings of professional and/or amateur musicians to play music, usually in pubs or bars and sometimes without a deadline to finish. Drawing on Thomas Turino's theory, it is noted that both, the *rodas* and the sessions, mix participatory structures with presentational fundamentals in their performances. This means that lots of people can participate (if they know how to play some tunes of the general repertoire), while it is also expected that an audience will appreciate these musicians. Thinking about the socio-cultural confluences that bring these manifestations closer, and taking into account their sound divergences, my central objective is to understand how these two events deal with the participatory/presentational confluences in their performances. In short: how do different practices articulate distinct meanings during the musical performance? Methodologically, the paper employs the fieldwork perspective to bring some data, basically videos and field notes, to bear upon this question. While I am an insider at the *rodas*, and an outsider at the Irish sessions, the fieldwork perspective claims for reflections about music research in different contexts.

John Millar (University College Dublin)
Up-Country Politics: Bordered Identities

American country music has long given voice to economically marginalised voices, with long associations with rural and working class American cultures. Despite this, mainstream American country music has, in its home country, become increasingly identified with a right-leaning, conservative worldview. The Irish iteration of the genre has historically tended to eschew overt political statements, notwithstanding the connotations associated with the genre. With ongoing political and economic turmoil, engendered by both the most recent financial recession and continuing Brexit crises, country music as a genre would seem to be well placed to serve as a site of political and social commentary, offering suitable narrative and thematic models; in spite of this, there has been little visible engagement with these political, social, and cultural challenges.

This paper will argue that despite the absence of explicit political commentary, the genre serves a continuing implicit political function, serving as a representation of a region and community that has historically existed at a remove from centres of political and cultural power, the borderlands region often seemingly considered only in terms of its position within competing national narratives; country music's archetypal engagement with borders real and imagined, offer a model of delimiting identity in these contexts.

7A Music and Politics

José Emilio Colón Ríos (Irish World Academy of Music and Dance, University of Limerick)

The impact of music in the resignation of the governor of Puerto Rico Ricardo Roselló in the summer of 2019

In the summer of 2019, the then governor of Puerto Rico, Ricardo Rosselló, was the object of two weeks of massive protests after 889 pages of a telegram chat were leaked. There, the governor and members of his government laughed about people who died as a result of Hurricane María, joked about people's weight, made offensive comments about the LGBTT community and about Puerto Rican and U.S. politicians. The protests became more notorious when international acclaimed musicians from Puerto Rico, such as Ricky Martin, Jennifer Lopez, René Pérez, Ileana Cabra, Benito Martínez, among others, expressed support for the movement by posting messages in their social media and traveling to the island to join the protests. Pérez, Martínez and Cabra recorded a song called "Afilando los Cuchillos" (Sharpening the Knives) which became essential for the protesters. The song directly attacks Ricardo Rosselló, referring to the many scandals that characterized his administration. Rosselló eventually resigned and the Secretary of State, Wanda Vazquez, became governor. The purpose of this paper is to explore the influence of musicians and music in the protests that took place in the summer of 2019 in Puerto Rico and that ended with the resignation of Ricardo Rossello.

Wanting Wu (Queen's University Belfast)

Digitalized resilience: Tibetan refugees' use of online dance videos

In this paper, I suggest that Tibetan refugees who have lost a physical home need to find ways of feeling reconnected, supported, protected and secure to express themselves. I look at one way that dance can play such roles, showing the variety of ways in which exiles use the online video-sharing platform, YouTube to communicate through dance videos. I argue that sharing YouTube videos of dance performances not only preserves Tibetan dance knowledge amongst dispersed Tibetans, but also create connections, because such videos can be understood as 'gifts', in the sense theorised by Mauss (1925), enabling relations to be maintained with friends or relatives far separated by geographical distance. Southwick et al (2014:4) quote Panter-Brick's definition of resilience 'as a process to harness resources to sustain well-being'. I argue that Tibetan dance videos online contribute to a form of digitalized resilience, by fulfilling a range of functions including online therapy (Cook and Doyle 2002), 'dance therapy' (Chodorow 1991) and 'self-directed care' (Cook et al 2010, Teague and Boaz 2003). In all these ways, online dance videos serve as methods of creatively producing resilience in the context of Tibetan refugeedom.

Weiyang Li (Harbin Conservatory of Music in China/University College Cork)

Differing responses to governmental folksong protection interventions in three fishing villages of Jiangsu province, China

In this paper I discuss the differing developmental responses of several Chinese fishing villages (Jianguang, Fengli, Ivsi) to government interventions policy. Each of these communities maintains a different tradition of the work songs known collectively as *haozi* (号子). Recently, each received attention from China's 'intangible cultural heritage protection project,' offering each an opportunity to expand into a broader cultural context. Their musical ecologies adapted to the policy's 'protection pathways' by creating and maintaining different identity cognitions (e.g., practitioner, fisherman, performer).

Specifically, I analyze the actions and travails of three particular *haozi* practitioners. The first took up his newfound dual identity, balancing work as a fisherman and film projectionist (cultural practitioner) seeking to integrate different aspects, including stage, education, tourism, community to protect and propagate local *haozi*. The second struggled with the conflicting obligations of being a fisherman and a culture bearer. The third chose a commercialized, institutional route, striving to introduce professionalism to a local cultural practice. Drawing on these diverse perspectives, I sum up the achievements of China's cultural-protection policy in her coastal zone, and look at the potential threats musical ecosystems still face there. I point to areas these new governmental regulatory policies neglect, and then conclude with a discussion of how policymakers could improve the program. This discussion draws on the practical theories of such Western scholars as Huib Schippers, Catherine Grant, and others.

7B: Music, Identity and Ideology

Sarah Fons (University College Cork)

Remaking home, reimagining histories: belonging, identity, and sacred experience in secular communal music-making in Ireland

Music has the power to connect practitioners and listeners to the past, create a sense of belonging, and help people understand and reimagine their cultural histories. Music can also be a tool for separating contemporary experience of one's culture from elements of that cultural past that are problematic or painful. One poignant example of this can be found in the historically mercurial, yet vital, relationship of music to Irish spiritual life.

In this paper I historicize cosmological belief and practices that have informed the experience of music and the sacred in contemporary Ireland. Drawing a genealogical narrative from pre-Christian Irish life and spiritual practice where music had a fundamental role, through a period of music censorship by the Catholic Church, to the recent and rapid increase in secularism (CSO, Census: chap. 8), I argue that a need has arisen in contemporary Irish culture for meaningful and transcendent experience outside of church. Through fieldwork with local choral, international and traditional music communities in Cork, I explore how communal music-making can be a means to fulfill that need. In these experiences of deep meaning and interpersonal connection, participants recreate a cultural home, simultaneously bonded to the past and congruous with the present.

Şahin Yıldız (Central European University)

The role of music in Neo-Ottomanist popularization and nationalist ideology in relation to *Mehteran* and *Resurrection: Ertugrul series soundtrack*

The Republic of Turkey has been experiencing a serious transformation through popular cultural elements for nearly two decades. The emerging image/identity of 'grandsons of the Ottoman Empire' and the political approaches of the present government to the cultural identity of the nation has had a significant impact on the musical identity of Turkey. The paper examines the most popular TV series' usage of music, Erdogan's musical representation having Central Asia Turks' musical approach and the usage of Ottoman Military Band's (Mehteran) music as a political means. Additionally, the usage of Izmir March as the counter musical image of the Kemalist movement and its representation as 'an anthem of the modern nation' as opposed to Erdogan's political stance will be debated. Folk songs of other Turkic nations around the world have also gained political importance in modern Turkey with relations to political crises of source cultures like the Xinjiang and Nagorno-Karabakh conflicts. The cohesion of the qualities of Old Turkic music and Ottoman classical music also finds a large audience in the current political unity of the two main political movements: Neo-Ottomanism and nationalist conservatism. The examples of these characters and public appreciation will also be examined.

Jyoshna La Trobe (Sunrise Education Trust)
Praise singing and socio/political change

When Caitanya Mahaprabhu initiated a civil disobedience movement in the early 1600's in Eastern India by singing praise music (*kīrtan*) through the town in protest against the banning of *kīrtan* in the streets by the local judge, he set in motion a trend that has continued for at least 500 years in India. More recently the Mahato *kīrtan* group in *Rārh*, (2006 personal communication) demonstrated outside a building site to prevent the construction of a polluting factory in their region by performing *kīrtan*, thus confirming the continued trend of using praise music as a form of protest. Other examples abound in countries such as New Zealand, where the Maori people, when confronted by the police sang praise songs, arms linked together, while being forcedly dragged away from their ancestral lands. The effect of devotional singing not only on the participants but also on listeners has had life changing effects, affirming praise music's effective role in socio/political transformation.

In this paper I raise the question of why devotional music has been used and continues to be used as a form of political protest? What is the link between socio/political change and devotional music, who does it benefit and what are the musical mechanics of its success?

8A: Republican, Loyalist and Paramilitary Musical Perspectives

Stephen R. Millar (Cardiff University)

From Belfast to the Somme (and back again): legitimising loyalist paramilitaries through political Song

During the Northern Ireland conflict (1968-1998), paramilitary groups were supported and sustained by a sociocultural apparatus that helped legitimise their position within the community and disseminate their political message. From the use of flags and murals, to loyalist and republican parades, working-class vernacular culture revealed who was in control of various districts within the Province. For many working-class Protestants, loyalist songs were a key component of this culture, connecting the past and the present. Unlike the better-known marching band scene, which is a huge public spectacle, the loyalist song scene is much more private. Performed in a closed setting, within local bars and clubs, loyalist songs are reproduced for internal consumption rather than outward expression. Yet, in addition to celebrating a particular loyalist culture, such songs also serve an important function in authenticating and legitimising paramilitary groups, connecting them to older organisations, whose legacy they draw upon. This paper will focus on one such song in particular, exploring how 'The Ballad of Billy McFadzean' is used to connect the Ulster Volunteer Force of the 1960s onwards, with the 1913 organisation of the same name. In so doing, the paper attempts to illustrate the political utility of song and how songs can be used to launder and legitimise conflict, as well as those engaged in political violence.

Felix Morgenstern (University of Limerick)

When the vantage point of a stranger informs the native idyll: sideways nostalgia, adopted republicanism and the performance of Irish folk songs in the GDR

In the 1970s, many East German folk revivalists started playing Irish music, long before reconnecting with German folk-song material that had been misused for propaganda purposes during the Nazi era (1933–1945). The reception of Irish folk music in the two post-war Germanies, as an attractive performative alternative in light of the extreme marginalisation of indigenous folk traditions, has been acknowledged in existing scholarship (Sweers 2019; 2005). Drawing upon ethnographic research among former GDR folk musicians, this paper proposes that the sonic and performative argument fails to provide all the answers. Making an argument for thematic resonances, I suggest that German artists also aligned with the oppositional messages of anti-colonial Irish folk songs and adopted a veritable sense of “Irish” republicanism, a form of national pride that was sublimated and thus considered more socially acceptable than indigenous patriotic leanings tethered to the idea of an outward-expanding Reich. Adapting Boym’s (2001) theory of sideways nostalgia, this paper seeks to unravel trajectories through which this narrative of political alignment is fashioned, sustained and performed. Such analysis moves ethnomusicologists closer, I argue, to grasping music’s power to sound multivocal nationalisms (Bohlman 2004), at a time when the rise of fascism is immanent globally.

Colin Harte (The City University of New York)

Bodhráns, lambegs, & paramilitaries: political dissidence in Northern Ireland

From its humble beginnings as a ritual instrument to its development as a new national symbol of Ireland, the bodhrán or Irish frame drum, is an instrument that is found in a variety of contexts from professional ensembles, tourist outlets, school bands, and international football matches. However, this is not just a story of popularity or even iconicity. It is about the sophisticated, technical development of a small frame drum by maker Seamus O’Kane during the height of the Northern Ireland Troubles. Situated in Co. Derry, O’Kane’s brilliant organological experimentations and innovations altered the bodhrán design contributing to a rapid expansion of new performance practices and a greater interest in the drum. One of O’Kane’s signature innovations was the use of lambeg skins on his drums. Despite his involvement with continued Irish republican political activity and eventual imprisonment, O’Kane established strong drum maker ties with select, militant, Unionist lambeg makers. O’Kane’s had to precariously negotiate paramilitary politics and drum making in Northern Ireland in order to produce a superior instrument. This paper explores the complex, intertwined nature of Irish political dissidence in Co. Derry during the Troubles in relation to significant bodhrán developments and drum making. O’Kane’s bodhráns draw from both Irish and Unionist drum making traditions in order to produce an innovative, tunable drum representative of the shared musical cultures of Northern Ireland within a violent, politically divided milieu.

Gordon Ramsey (Queen's University Belfast)

Sectarianism and social care: The role of loyalist flute bands in responding to austerity in working-class communities in Belfast

There is a long tradition of loyalist bands in Northern Ireland engaging in charity performances for causes ranging from cancer research or diabetes care to helping the homeless. Often there has been a focus on military charities. Such performances may be seen as affirmations of national solidarity and demonstrations of 'respectability' as well as ways in which 'outlaws win friends and influence people' (Kuldova 2019). In recent years, however, loyalist bands based in working-class areas of Belfast have increasingly been called upon to participate in a different kind of charity event: one aimed to raise funds for particular individuals or families within that community who are suffering from hardship and whose needs are not being met by state health and social security networks.

This paper, based on ethnographic experience over the past three years as a member of the Shankill Road Defenders Flute Band, based in a loyalist working-class area of west Belfast, considers a range of questions around these performances. Why is it loyalist marching bands, rather than groups from other musical genres popular in loyalist working-class areas of the city, such as pop, country or dance music, who are asked to perform at these events? Who is likely to benefit from such events and who is not? And how does the form of the event seek both to provide an enjoyable experience for audiences and to encourage the donation of money to the beneficiaries? In answering these questions, the paper aims to shed light on the tenacity of sectarianism in Northern Ireland by showing that sectarian solidarity can be a vital resource for those living on the frayed edges of the neoliberal state.

8B: Musical Case Studies

Helen Doyle (TU Dublin Conservatory of Music and Drama)

Questions of identity surrounding choral activity in the Dublin Feis Ceoil

The Dublin *Feis Ceoil* attracted a variety of choral groups and conductors from around Ireland, participating in competitive classes annually. The Association's original aims of promotion, cultivation, collection and preservation of Irish music and music in Ireland exerted great influence upon competition design and, therefore, the repertoire that competitors, conductors and audiences engaged with. Up to 1922, the evidence from annual programmes and press coverage points to extensive amateur choral activity in Dublin, Belfast, Derry and Sligo and this paper seeks to explore trends of participation through examination of the groups involved and their motivation for engagement with the *Feis Ceoil*. It also explores the *Feis* as a medium for participating groups to simply engage with choral singing and whether choirs, and, more particularly, their conductors, pursued an underlying ideology through their participation. Perhaps, more useful to consider, was the degree to which Irish society may have impacted upon the *Feis Ceoil*, shaping and shading its identity, and competitors' experiences. During the 1920s, choral entries struggled to reach twenty annually, frequently falling far short. However, a Plainsong competition introduced

in 1929 attracted 38 competitors, with 47 entries the following year, perhaps reflecting the centrality of Roman Catholicism in Irish society, indeed just three years later, c1,000,000 would attend High Mass during the 1932 Eucharistic Congress. This paper endeavours to provide an overview of choral activity in the *Feis Ceoil* in the period 1897–1932 and evaluate its role as a medium through which societal trends and Irish identity were expressed.

Rory James Corbett (University College Cork)

Crises and transition: the invention of the banjo and the reinvention of the self

This paper will explore the invention and reinvention of the banjo in pivotal moments of New World state and identity formation. Understanding these axial moments in history (Jaspers 1953; Eisenstadt 1986; Szakolczai 2003) as moments of sheer potentiality in which everything trembled in the balance (Turner 1982; Ni Shíocháin 2018), this study will also look into the banjo's transgressive appeal as a "cultural vessel marked as black" (Carby 2001), initially for an enslaved African diaspora in the Caribbean and colonial America, and then subsequently for an emasculated white working-class population in the Jacksonian "White Republic" (Saxton 2003).

As both the initial emergence of the banjo among the African diaspora and its subsequent adoption by white blackface minstrel performers took place within the wider context of multi-ethnic hybridizing processes which were "inherently unequal" and "structured in dominance" (Hall 1992), this paper will be concerned with the specific political effects which such cultural fusion can have (Carby 2001) and the differing role which the banjo played in both representing and channeling emergent identities in these axial moments in New World history.

Marina González Varga (University of Salamanca)

Spanish folk revival as social transformation: Analysing gender and performance

This paper will focus on the performances of groups labelled "folk" or "feminist folk" from the last decades in Spain. These musical practices are part of the process of folk revival, revitalizing a countercultural movement, which shows a context of clash of ideologies and identities. Identities and ideologies related with feminism are acted out through aesthetics of performance and its staging. This reconceptualization of folk music illustrates how folk is constantly adapting to its context, in different ways, topics, lyrics, aesthetics... This movement grows out from a context of dictatorship and social repression which motivates the search of new cultural identities. In this case, research is focused in rebounding and reconstructing gender imaginaries of women through music. The field of musical production from the sixties to the present shows the development of this music as counterculture and as an open domain for social critique. Looking into the social changes that took place from the sixties in Spain, specially in the social field, I contemplate music as a reflection and reproduction of these changes.