



Voicing Cultures, Cultural Voices

13th Annual Conference of the ICTM Ireland

23-24 February 2018

University of Limerick

Preliminary Programme



UNIVERSITY of LIMERICK
OLLESCOIL LUIMNIGH

Friday 23 February 2018

13:00-14:00 Welcome

14:00-16:00 Panel 1

Session 1A: Vocal aesthetics Chair: Jack Talty (University of Limerick)	Session 1B: Music, Media and the Voice Chair: Méabh Ní Fhuartháin (NUI Galway)
<p>Róisín Nic Dhonncha (University of Limerick) An assessment of the voice in the aesthetics of sean-nós singing</p> <p>Melanie Strumbl (Universität Bern) Affect, Timbre, Grain. Their Interplay and Relevance for the Aesthetic Experience of Voice in Popular Music</p> <p>Yonit Kosovske (University of Limerick) "Stylistic Ownership"</p> <p>Helen Phelan (University of Limerick) The Untidy Playground: An Irish Congolese Case Study in Sonic Encounters with the Sacred Stranger</p>	<p>Adrian Scahill (Maynooth University) Remote Control: The uneasy relationship between traditional music and television</p> <p>Jannis Van de Sande (Katholieke Universiteit Leuven) Speechless. The use of the voice in Henri Chopin's <i>Vibrespace</i> (1963)</p> <p>Lonán Ó Briain (University of Nottingham) Voices of the Golden Age: Music Production in Hanoi during the American War</p> <p>Roxanne O'Connell (Roger Williams University) The Clancy Brothers and Tommy Makem's appearance on the Ed Sullivan Show</p>

16:00-16:30 Tea/coffee

16:30-18:00 Panel 2

Session 2: Roundtable

Chair: Wolodymyr Smishkewych (RTÉ)

Roundtable Discussion:

“What’s in your Toolbox?” Negotiating Vocal Technique, Style Interpretation, and Singer-Audience Communication in Western Singing Traditions

18:15-19:15 Keynote

Lillis Ó Laoire (National University of Ireland, Galway)

Keynote presentation

“Gender, Race and Culture: Revoicing Traditional Song in Context”

19:30 Conference dinner and session

Saturday 24 February 2018

09:00-10:30 Panel 3

Session 3A: Folklore, gender and heritage

Chair: Jaime Jones (University College Dublin)

Helen Lawlor (Dundalk Institute of Technology)

Not Angels, but Gods: Male God-Harpers in Irish Mythology

Felicia K. Youngblood (Florida State University)

Arachne’s Voice: Music, Gender, Heritage, and Healing in Galatina’s Tarantism Festival

Alexandria Carrico (Florida State University)

Singing Social Justice in American Opera: Race

Session 3B: tbc

Chair: John Millar (University College Dublin)

Victoria Malawey (Macalester College)

Analysing Vocal Delivery in the Music of Glen Hansard

Hala Jaber (University of Limerick)

Changing landscapes, changing rituals

10:30-11:00 Tea/coffee

11:00-12:30 Panel 4

Session 4A: Ambiguous, Marginal, Voiceless Chair: Éamonn Costello (University of Limerick)	Session 4B: Voicing Emotion and Identity Chair: Helen Lawlor (Dundalk Institute of Technology)	Session 4C: The Voice in Pedagogy Chair: Sandra Joyce (University of Limerick)
<p>Stephanie Ford (Maynooth University) Voicing Marginality: the Traditional Voice in Irish Contemporary Music</p> <p>Felix Morgenstern (University of Limerick) Voices of Ambiguity – The GDR Folk Music Revival Movement (1974-1990): Exploring Lived Musical Experience and Post-War German Folk Music Discourses</p> <p>Ciara Thompson (University of Limerick) Memories of a Voiceless Narrative: Evidence of the Caregivers' Voice within Irish Traditional Lullabies</p>	<p>Yuiko Asaba (University of London) Voicing Emotions and Finding a Voice in Japanese Tango Music Performance</p> <p>Fiachra Ó Carragáin (Independent scholar) 'A wave, the sound of his voice': Enlivening Legendary Voices Through Musical Composition</p> <p>Melissa Gerber (Odeion School of Music) "We have our own stories to tell": Questioning hybridity and identity in post-apartheid South African opera</p>	<p>Avril McLoughlin (University of Limerick) Locating the Irish Traditional Musician's Voice in the Music Theory Classroom</p> <p>Clodhna Donnellan (University of Limerick) Depicting the performers voice in evaluative, live performance</p> <p>Karin Larsson Eriksson (Linnæus University) Workshops as arenas for negotiations of what Swedish folk music "is"</p>

12:30-13:30 Lunch

13:30-14:30 Annual General Meeting of ICTM Ireland

14:30-15:00 Tea/coffee

15:00-17:00 Panel 5

Panel 5A: Iconic and hegemonic voices Chair: Anaïs Verhulst (Resonant, centre for musical heritage)	Panel 5B: Historical research on song Chair: Triona Ní Shíocháin (University College Cork)	Panel 5C: Festivals and song competitions Chair: Niall Keegan (University of Limerick)
<p>Síle Denvir (Dublin City University) Communal Voices – The Songs of Tom a’ tSeoighe and Ciarán Ó Fátharta</p> <p>Amin Hashemi (SOAS/University of London) How Power Sounds? The Sonic Dialectics of Cultural Hegemonies in Iranian Popular Music</p> <p>Dawn T. Corso (University of Arizona) Becoming Voices: Representing Irish Traditional Music as Liminal Culture Bearers</p> <p>Brenda Suyanne Barbosa (University of Limerick) “Mbyá-Guarani Children’s Choir”</p>	<p>Róisín Ni Ghallóglai (University of Limerick) ‘An tSeanbhean Bhocht’ and the Moneys Bill Dispute 1752-1756</p> <p>Kara O’Brien (University of Limerick) “Merrily as She Trips the Plane”: Metaphor and Symbology in Irish Hare-Hunting Songs</p> <p>Pádraig Ó Liatháin (Dublin City University) Two Irish language songs in 18th century Newfoundland as acts of subversion</p> <p>Susan O’Regan (CIT Cork School of Music) Songs of a city: the airs of three nineteenth-century Cork poets</p>	<p>John Millar (University College Dublin) Competing Country’s</p> <p>Jessica Crawley (University College Cork) The Narratives of Fleadh Cheoil Participants: Exploring Informal, Non-formal, and Formal Learning Experiences</p> <p>Fianna Ní Chonnail (University of Limerick) Utilising ‘Communities of Practice’ to exploring community dynamics within traditional Irish music festivals</p> <p>Pamela Cotter (University of Limerick) ‘Carnage at the Trisco’</p>

17:15 Closing remarks