

# Spéis



## BULLETIN OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC IRELAND

Welcome to *Spéis*, the online bulletin of the International Council for Traditional Music Ireland. It's been a busy few months since we saw most of our members this past February at the annual conference, and this, the fifth volume of the bulletin, provides updates and details on our activities and our upcoming events.

This year's conference, *Movement and Music*, took place in late February at the Long Room Hub in Trinity College Dublin. Both long-time members and visitors were struck by the high quality of the papers, in addition to the wonderful energy and participatory spirit of the event. The keynote address was given by Professor Salwa Castelo-Branco, whose work brought into focus many of the themes considered over the course of the two-day programme. Thanks to everyone involved in making the conference such a success!

At our AGM, we gave our sincerest thanks and appreciation to three outgoing committee members: Liz Doherty, Tony Langlois, and Thomas Johnston. Liz, Tony, and Thomas served a three-year term on the committee, and were integral to the development and expansion of the scope and activities of ICTM Ireland. We are very grateful for all of their hard work. We are also very excited to welcome our three brand new committee members this year, after their election at the AGM. Daithí Kearney, Michael Hackett, and Sheryl Lynch have come on board, bringing fantastic energy and new ideas to the group.

During the conference, we successfully established a working group for the exciting new ICTM Ireland Fieldwork CD project which is supported by the Arts Council/An Chomhairle Éalaíon; many thanks to Desi Wilkinson, who has been putting much of his time and effort into this endeavour. The second edition of ICTM Ireland's online journal, *Ethnomusicology Ireland*, edited by Dr. Colin Quigley, will be available over the coming months. We're also delighted to announce the publication of the early ICTM Ireland conference proceedings by Cork University Press, edited by Dr. Therese Smith. We gave a pre-launch for this book during the conference, and it is now published.

We have a lot in store over the course of the next year, including the Insight Track postgraduate workshop (to be held in Dublin in October 2012) and the joint conference with the British Forum for Ethnomusicology in Belfast, 2013. Details on these events and more can be found inside.

Jaime Jones and Orfhlaith Ní Bhriain

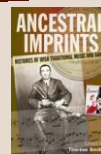
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THE  
INSIGHTTRACK

Compiled and Edited by  
Sheryl Lynch and Jaime  
Jones

Dr. Jonathan Stock delivered eloquent and rousing concluding remarks at the **ICTM Annual Conference** in February. Below is a transcription of his conference response by Dr. Ioannis Tsioulakis.



### **Movement: A Conference Response**

Music moves.... It moves us, and we take it wherever we go. Motion-emotion are integral parts of a single whole, as Suzel Reily's book on musical processions so eloquently reveals.

In this conference, we've seen and heard musical movement back and forth across oceans (Mulcahy, Felfeli, Wilkins, O'Connell, Lynch). These migratory and diasporic examples made present the resonance of the small-scale too: the passing on of a fiddle, the sharing of a gramophone record. And musical style shifts accompany the adapting technological resources of the people in question.

Cross-genre shifts were approached too by Joyce, and as a contested change by De Gasperi. Here, revival, progress, and improvement seemed to some the wanton destruction of all that was special. The movement of an instrument into new musical pitch spaces and ensembles was thus opposed by emotion-laden calls for stasis. Falzett too attended to listeners' evaluations, finding movement-rich vocabulary, an intersense aesthetic of music as motion.

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Of course, it's actually bodies that move (Brown), and we're reminded now of the thickly suggestiveness of dance in its enwrapment of body, space, movement, and sound. Roseman's widening of the frame of reference to natural sources for bodily movement brought our attention to the significance of stillness and repose, which we might take as parallel to the crucial role played by silence in musical sound structures.

Our bodies lead lives: our conferences followed human movement through the stages of life (Kearney), as amateurs become professionals and as tourists enter and temporarily transform a musical space. Costello and Ramsey reminded us that human life occurs within and across boundaries. The social inscription of landscape, the musical assertion of distinction, of hyphenated-cosmopolitanism (Patsioura) are active processes that both constrain and channel musical creativity and experience.

We assemble in groups (Zhao) and build networks (Eisentraut), and many papers brought explicit attention to the plays, or perhaps better, the forces of power (Quigley), a foundational focus in Castelo-Branco's keynote, of course. We can address these complex, multivalent currents in numerous ways. Peter's paper sketched out many of them most elaborately, though Castro's case-study made the same essential point, drawing attention to iconology as a lens for understanding the traces of past musical movements.

Taken together, this meeting has brought us closer together in a shared exploration of the play of music, its moving powers, its powerful moves.

Dr. Jonathan P. J. Stock, University College Cork

**Conference Review: British Forum for Ethnomusicology Annual Conference, Durham University, 29<sup>th</sup> March -1<sup>st</sup> April 2012.**

It was a great pleasure to attend the 2012 conference of the British Forum for Ethnomusicology, which was held at Durham University. The papers were presented in the shadow of the awe-inspiring Cathedral, which interjected with its own musical rumblings from the bell tower with great regularity. The conference theme, “Performance Interactions”, was widely interpreted and attracted a great range of papers with varying perspectives on music, musicians and performance contexts.

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The conference was very well-organized by Simon Mills, Martin Clayton, Laura Leante and Simone Tarsitani and it was a wonderful opportunity to meet with many well-known and emerging ethnomusicologists. The keynote speech by Bernard Lortat-Jacob entitled “Competence, performance, and ethnographical issues” was well attended, as were the various concerts that included folk music from the North East of England with the group Roughshod and new music for the Korean kayagŭm by SooEunKwak.

A number of those in attendance commented on how the conference demonstrated the changing and diverse paradigms in ethnomusicological thought. Amongst the themes addressed were issues relating to role, status and hierarchy, including issues of gender, religion and ethnicity. As in previous conferences, autoethnography was a key method of research presented by many. As well as the many interesting papers that were presented, the conference created many spaces for discussion, facilitated in part by the dining experience at St. Chad’s College where many of those attending were accommodated.

The relationships between musicians and other actors in the music world – instrument maker, composer, audience and patron – all figured in a number of sessions. Increasingly the role of music producers and technicians is becoming a prominent area of study and papers included Limerick student Leah O’Brien Bernini’s study of interactions in a recording studio. This bodes well for next year’s conference, which will be held jointly with ICTM Ireland, the theme of which is ‘Ethnomusicology in the Digital Age’.

Issues regarding the politics of tradition and innovation, constant themes in the ethnomusicological study of performance, were examined by well-established and junior researchers. Keith Howard’s presentation on the Korean SamulNori, as well as papers by Rowan Pease and Tsan-Huang Tsai on the role of the Chinese Cultural Revolution in political conceptions of traditionalism were prominent such examples. Hyelin Kim, on the other hand, complemented these views by discussing new and hybrid performance genres resulting from the influx of jazz music into Korean music making.

Many interesting papers focused on the actions of musicians during performance and interaction between members of a band/group in different contexts. This included ICTM committee member and keyboardist Ioannis Tsioulakis’ humorous paper concerning his own experiences of performing popular music in Greece and Cork flute-player Deirdre Harnedy’s reflections on Irish traditional music sessions.

Other forces that shape musical practice that were considered include television, tourism and competition. My own paper examined changing contexts for céilí bands in Irish traditional music and was complemented well by Thomas Solomon's study of music in Bolivia and Trevor Wiggins' consideration of the meaning of the repertoire in performance preparation.

Dance was also prominent during the conference, a highlight being a performance by Elena Catalano, who explored the embodiment of gender in Indian classical dance. Other dance forms studied included Flamenco and the impact of tourism (Brown) and media (Díaz), the role of dance and community change in Tanzania (Kristensen), and Cuban Colimbiarumba (Davison)

Next year ICTM Ireland will team up with BFE to host a joint annual conference at Queen's University, Belfast from 4<sup>th</sup> -7<sup>th</sup> April. The conference theme is 'Ethnomusicology in the Digital Age' and seeks to explore how digital technologies are mediating people's engagement with music and posing new challenges to traditional ethnomusicological orientations.

Dr. Daithí Kearney, Dundalk Institute of Technology

## ICTM and BFE joint Annual Conference 2013



[www.bfe.org.uk](http://www.bfe.org.uk)  
British Forum for  
Ethnomusicology

**Queen's University, Belfast**

**April 4th-7th, 2013**

## ONE-DAY WORKSHOP

**Musicians and their Audiences**

King's College London  
Saturday, 1 December 2012

The musician/audience dichotomy has served as a constant subject of scrutiny for the sociocultural study of music practices. Both in 'presentational' and 'participatory' performances (Turino, 2008), the dynamic relationship between performing and being watched/heard has been central to the construction of music genres and identities. Moreover, as music cultures become re-contextualised from local communities to the world stage, and reversely from global scenes to subcultural formations, the dialectics of performance and spectatorship become more complex.

This workshop will address some of the issues arising from the study of the (often turbulent) relationship between musicians and audiences. Potential questions to be considered include:

- How do musicians verbally conceptualise and assess audiences and their participation in the performance?
- How are audiences' views of musicians influenced by the scale and popularity of a certain music scene, the music genre, and the mode of participation?
- Are questions of knowledge and authenticity still important for the nature of this conceptual division? How do they relate to institutionalised or informal education, and dualisms of 'commercial success' vs. 'artistic integrity'?
- How do the performance venue and its sonic/spatial arrangements enhance or prohibit the musician-audience relationship?
- What is the impact of the current economy on attendance at live performances, and what kinds of strategies do musicians and entrepreneurs employ in order to attract or maintain audiences?
- How do electronic technologies facilitate the emergence of new modes of spectatorship and participation, and do they reinforce or challenge the musician/audience division?

We invite contributions from the areas of musicology, ethnomusicology, popular music studies and other related fields. 200-word abstracts can be sent to the organisers by **1 July 2012**.

## ORGANISERS:

Dr. Ioannis Tsioulakis, University College Cork ([i.tsioulakis@ucc.ie](mailto:i.tsioulakis@ucc.ie))

Dr. Elina Hytönen, University of Eastern Finland ([elina.hytonen@uef.fi](mailto:elina.hytonen@uef.fi))

# THE INSIGHT TRACK

*Supporting Researchers in their Research and Working Lives*

This year's Insight Track will take place in Dublin in October.

The event will offer postgraduate students a unique opportunity to convene and discuss their work in a friendly, productive environment. Students will attend workshops that aim to facilitate the work of postgraduate research. Following on from the success of last year's Insight Track at UL, Jane Lee will give another workshop on documentary making and will give advice on producing fieldwork footage. After all of our hard work, we'll head to dinner and, don't forget to bring your instruments and/or dancing shoes for later! Keep an eye on the website for more details.

If you would like to become involved in October's Insight Track event, please get in touch at [education@ictm.ie](mailto:education@ictm.ie) for more information.

Sheryl Lynch



## Irish Music Study day at Queen's University Belfast on Friday 18 May, 2012

All are invited to attend an Irish Music Study day in McMordie Hall in the Music Building on Friday May 18<sup>th</sup>. The day commences with a keynote lecture by Dr. Kerry Houston of the Dublin Institute of Technology at 1 pm. The event includes presentations by PhD students in Music, Sonic Arts, Drama, and English in Queen's and PhD students from DIT and UU-Magee. The day concludes on a high note with a concert of traditional music in the Harty Room, featuring a rare duet by renowned uilleann piper Robbie Hannan and fiddle player Jesse Smith. The concert fee is £5 but free of charge for those attending the study day.

## The Musicology Review: Call For Papers



*The Musicology Review* welcomes essays and reviews from undergraduates and postgraduates studying historical musicology, ethnomusicology, music theory and music analysis. Previous editions have featured articles pertaining to the history, philosophy, analysis, theory, sociology, performance, and composition of western and non-western musics. Reviews of conferences, books and recordings are also invited. Issue 8 will be diverse in scope, and reflect on the inter-disciplinary nature of the Review. It is with this in mind that the editors would like to invite students of ethnomusicology to submit abstracts for inclusion in Issue 8, which will be published in October 2012.

**Deadline for abstracts:** 31 May 2012

For more information about submission guidelines, visit [www.themusicologyreview.com](http://www.themusicologyreview.com) or email [musicologyreview@gmail.com](mailto:musicologyreview@gmail.com)

### Triùr Tair Triúgh Three

Music Network are organising a national tour of three excellent vocalists. Seosaimhín Ní Bheaglaoich (Scotland), Siân James (Wales) and Mary Macmaster (Ireland) perform together in a tour of Ireland, commencing on Tuesday May 15th in Dublin Castle and concluding in Dunlewey, Donegal on May 22nd.

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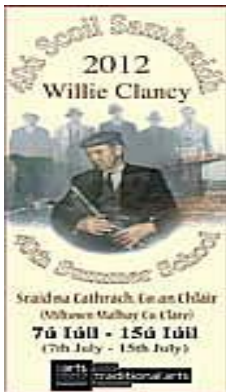




**The North Atlantic Fiddle Convention (NAFCo)** will happen on the island of Ireland for the first time in June/July 2012. The North Atlantic Fiddle Convention is a joint festival and academic conference which explores and celebrates the music and dance traditions of countries around the North Atlantic seaboard, from Scandinavia to North America. NAFCo, established in Aberdeen, Scotland in 2001 was again held in Scotland in 2006 and 2010, and in St. John's, Newfoundland in 2008. In 2012, The Dance Research Forum of Ireland will hold its bi-annual conference in conjunction with NAFCo. See [www.nafco2012.com](http://www.nafco2012.com) for full details or follow us on facebook and twitter. General queries should be sent to: [conference@nafco2012.com](mailto:conference@nafco2012.com)

love:live  
music

## 40th Willie Clancy Summer School



Many of you are already aware that 'Willie Week' takes place this year from July 7th – 15th. If you're planning on travelling to Clare for the event, it's best to register to ensure you get the best value for money! For more information, visit: [www.willieclancyfestival.com](http://www.willieclancyfestival.com)

### **Lá Ceoil Free Music Event Announced for Love:Live music Celebrations on 21st June.**

This Event will take place in Dublin's Meeting House Square in celebration of **International Music Day.**

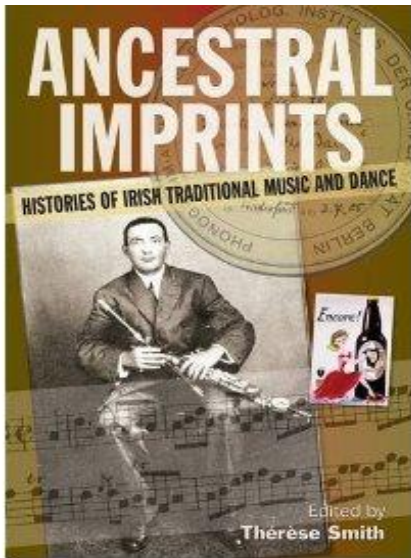
We can look forward to performances by Mick O'Brien, members of the RTÉ Concert Orchestra and DIT Traditional Music Ensemble, as well as special guest Seán Mac Erlaine. These performances are organised by Music Network as part of Love:Live Music. For more information, please see: [www.musicnetwork.ie](http://www.musicnetwork.ie)



*Now Available from Cork University Press*

***Ancestral Imprints: Histories of Irish Traditional Music and Dance***

Edited by Professor Thérèse Smith, University College Dublin.



This publication examines both the process and the resultant artefacts of recording traditional Irish music and dance. Contributors vary in their approach and historical framework, offering readers a broad range of essays on topics such as the earliest wax cylinder recordings of Irish music and the ethnographic reflections of collectors in Ireland and North America. The book is a consolidation of the hard work of ICTM scholars. A welcome addition to twenty-first century Irish musical scholarship, *Ancestral Imprints* is a must read for anyone interested in issues of Irish music, identity and reception history.

***Companion to Irish Traditional Music (Second Edition)***

Edited by Dr. Fintan Vallely, Dundalk Institute of Technology

The second edition of this rich resource has been updated and expanded, comprising 1,750 individual articles. In addition to providing valuable A-Z information about Irish song, dance, recording and reception history, the publication incorporates new information pertaining to the impacts of commercialisation on Irish traditional music. It also responds to the changes in both the playing and the pedagogy of the tradition. An excellent resource for students, musicians and scholars, the *Companion* perpetuates its reputation as the go-to resource for quality information about Irish traditional music.



## Become a Member of ICTM Ireland...

ICTM Ireland's membership comprises a diverse body of musicians and scholars who study a variety of musical genres and contexts throughout the world. Currently, we are working to expand our membership so that the organisation can reflect the breadth and depth of scholarship on music in Ireland. We have increased ICTM Ireland's activities over the past years, in particular through the institution of an annual postgraduate workshop designed to strengthen research skills and the recent launch of our online, peer-reviewed journal. It is our hope that we might continue to strengthen ICTM's presence. If you are interested in becoming a member, renewing your membership, or recommending ICTM Ireland to a student or colleague, full details on joining can be found at [www.ictm.ie](http://www.ictm.ie) or contacting us at [membership@ictm.ie](mailto:membership@ictm.ie)

Michael Hackett, ICTM Ireland Membership Secretary

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Contribute to the Autumn 2012 edition of

 Spéis

Keep an eye on the ICTM Ireland website for the call for submissions. Some of the headings that you can submit under are:

- Research in Ireland (max 400 word)
- ICTM Ireland Member Events Listings (max 250 word)
- ICTM Ireland Member Activities (max 600 word)
- ICTM Ireland Member Reviews (max 600 word)
- Recent & Forthcoming Publications by ICTM Ireland members (max 250 word)
- Recently Completed Theses (max 500 word)
- Upcoming Conferences / Funding Opportunities (max 250 word)

Sheryl Lynch, ICTM Ireland Education Officer

Spéis@ictm.ie

Visit [www.ictm.ie](http://www.ictm.ie) for various research funding agencies which support research in music and dance in Ireland. If you are aware of other sources of funding email details to [speis@ictm.ie](mailto:speis@ictm.ie). As well as the following funding bodies, your university, institution or organisation may also offer funding opportunities that can support you in your research.



Culture Ireland is the Irish State Agency that promotes the best of Ireland's arts and culture internationally and assists in the development of Ireland's international cultural relations. Visit [www.cultureireland.gov.ie/](http://www.cultureireland.gov.ie/)



The Fulbright Programme was established in Ireland in 1957 to provide scholarships to Irish citizens to lecture, research or study in the United States and for the US citizens to lecture, research or study in Ireland. Visit [www.fulbright.ie](http://www.fulbright.ie)



Arts organisations, artists, and groups (i.e. a non-profit organisation or community group or those working in the health and education sector) may apply for financial support from the Arts Council. Visit [www.artscouncil.ie](http://www.artscouncil.ie)



The Research Council for the Humanities and Social Sciences operates a suite of interlinked Research Schemes. The IRCHSS Government of Ireland Post-Graduate Scholarships and Government of Ireland Post-Doctoral Fellowships fund research at pre- and post-doctoral levels. Visit [www.irchss.ie](http://www.irchss.ie)



These awards are designed principally for scholars and academics who are currently engaged at graduate level research in a discipline which is, or has potential to be, related to both Ireland and Canada, or who are commencing such research. Visit <http://www.icuf.ie/index.html>



Marie Curie Intra-European Fellowships are individual fellowships that aim at providing advanced training tailored to the researchers' individual needs with a view to adding different/complementary scientific competencies.

Visit: <http://cordis.europa.eu/mariecurie-actions/eif/home.html>

## Join the ICTM Ireland Database of Research

ICTM Ireland is currently producing a database of researchers in Ireland who are involved in research in the areas of Irish traditional music, song, dance, ethnomusicology and ethnochoreology. If you are one of these researchers, and would like to share your research profile through this database, please fill in the form on the ICTM Ireland website and return to [francis.ward@ul.ie](mailto:francis.ward@ul.ie). This information will be published on our website ([www.ictm.ie](http://www.ictm.ie)) and will make others aware of your work, enable you to find fellow researchers working in similar areas to your own and, hopefully, help develop the third level research community on the island of Ireland. If you know someone who might be interested in being included please feel free to forward this document.