2023

ICTM Ireland Annual Conference 2023
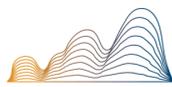
UNIVERSITY OF GALWAY

24TH FEBRUARY 2023

ICTM IRELAND
International Council for Traditional Music Ireland

OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY

WELCOME

On behalf of the Centre for Irish Studies, I would like to welcome you all to the University of Galway for the ICTM Ireland annual conference 2023. We are delighted to co-host this event with our colleagues in the Music Department. It is hard to believe that almost a decade has passed since the last ICTM Ireland conference took place here, but in this post-pandemic world, time in all its music-related interpretations as our conference theme, is surely appropriate. Much has changed at the University of Galway since the last ICTM gathering, not least of all a new name for the institution (previously the National University of Ireland, Galway). However, critical engagement with music culture/s in our teaching and research continues at the Centre for Irish Studies across interdisciplinary undergraduate and graduate programmes, embedded in the broader context of Galway as the gateway to the West and indeed, Irish Studies globally.

Bhur gcéad míle fáilte go Gaillimh; táimid ag súil go mór leis an gcomhdháil, leis an gcur is cúiteamh is comhrá. Bain sult as an lá!

Dr Méabh Ní Fhuartháin, Centre for Irish Studies, University of Galway
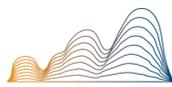
WELCOME

On behalf of the ICTM Ireland committee, it gives me great pleasure to welcome you to the 18th annual ICTM Ireland Conference, the theme of which is Music and Time. Papers will address the inseparability of music and time, through concepts such as 'musical time', playing in time, and the chronotope. Time is also experienced in oral/aural-based traditions as the past and the present simultaneously, and is investigated at the micro level in phenomena such as groove, swing, and lift. Recording also functions as a time machine, allowing us to experience the past in the present. And recalling the focus on tradition within ICTM (at a time during which the organisation's name is being debated), it is worth recalling Henry Glassie's description of tradition as 'the creation of the future out of the past' (Glassie, 'Tradition'), a process continually enacted through traditional music projects, performances, and recordings, and which remains of interest to scholars.

On behalf of the committee, I would like to express my sincere thanks to Dr Aidan Thomson (Head of Music) and Dr Méabh Ní Fhuartháin (Head of Irish Studies) and their colleagues in the Centre for Irish Studies and the Music Department at the University of Galway for their generous support of the conference.

I want to extend a special note of thanks to our keynote speaker, Professor Gregory Melchor-Barz, Director of the School of Music at Boston University. At a time of much reflection and self-critique within ethnomusicology, our keynote addresses the nature of responsibility as it pertains to our standing as scholars in relation to interlocutors, collaborators, and institutions, and the position of advocacy and activism within the wider discipline.

Thanks also to the ICTM Ireland Committee—Ann Marie Hanlon, Anthony Cahill, Colm Kelly, Christina Lynn and Kaylie Streit—for their assistance in organising the conference, as well as their work on the committee during the year. Finally, thanks to all chairs, delegates, and particularly presenters for sharing your research and contributing to the conference; we look forward to meeting with you and refreshing the connections which bring us together as a community.

Dr Adrian Scahill

Chair, ICTM Ireland
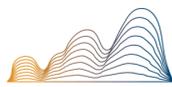
KEYNOTE

Professor Gregory Melchor-Barz

(Boston University)

Title

Advocacy and Activism: Responsibilities of Ethnomusicology

Abstract

As an abstract, I offer a series of questions that inform my reflection on the responsibilities of ethnomusicologists. The question of whether responsibility accompanies any form of scholarship is intended neither as flippant nor prescriptive. Should we affect change when faced with the immediacy of a crisis in our research? Should we advocate for change as a result of our interactions in research settings? But…should we also, by extension, consider our teaching as a form of activism? Our publications as politicized forums for advocacy? Is our service to the university a problematic aspect of our responsibility as scholars? In this talk, I reflect on potential differences between what **we** understand the goals of scholarship to be and the responsibilities understood by those with whom we are privileged to work

Biography

Gregory Melchor-Barz is an ethnomusicologist who has engaged in field research in Uganda, Rwanda, Kenya, South Africa, Tanzania, and Israel. His current research project is on global drag traditions, with a focus on American and Israeli Drag and politics in the Middle East. A former opera singer, Gregory is the Director of the CFA School of Music at Boston University, where he is a professor of ethnomusicology. His latest co-edited book, *Queering the Field: Sounding Out Ethnomusicology,* was published by Oxford University Press.

GENDERED EXPERIENCES OF THE IRISH MUSIC INDUSTRY

Dr Ann-Marie Hanlon (University of Galway) and Dr Georgina Hughes (Dundalk Institute of Technology).

Report Launch and panel discussion with Soak, Julie Feeney and Jack Talty

In July 2021 530 men (50%), women (44%) and non-binary (6%) musicians took part in a survey that explores the impact gender may have on an artist's career trajectory and day-to-day experiences as a musician in Ireland. With the launch of the Gendered Experiences of the Irish Music Industry report, the first study of its kind on gender and music in the Irish context, the musicians Julie Feeney, Soak and Jack Talty give their reactions to the study's findings and share their experiences of the industry with the project's lead researcher Dr Ann-Marie Hanlon (University of Galway). A summary of key findings will also be provided by the project's co-analyst Dr Georgina Hughes (Dundalk Institute of Technology).

SOUND AND MUSIC HEALING SESSION

GROUP SOUND THERAPY with Isabela Basombrío Hoban and John Hoban

This event will be a direct experience of a group sound therapy healing session. An experience of receiving and listening to sound and music for a period of 1 hour. A sharing in sound. Sound healing takes place outside of formal "sound healing" sessions and can take many musical forms. Music as a healing or meaning creating entity rather than something for entertainment is something seen in all cultures worldwide, especially traditional cultures. The form that we are going to experience is a unique session of sound healing created by the practitioners who are both traditional musicians and who have a deep knowledge of music/sound as a vehicle for inner connection rather than as a use to escape the self.

We will hear a combination of both the "essential" sound of singing bowls with the use of voice, song and musical instruments. The experience induces inner calm and deep relaxation. Sound healing is a natural way to bring relaxation to the body, to detoxify the mind and to facilitate calm emotional states. It's a shared celebration of inner light, sound and harmony with profound, positive, beautiful, sacred sounds:

*Creative, artistic, musical group healing

*Deeply Relaxing and Purifying Sound Vibrations

*A shared deep state of consciousness, meditative states, clarity of mind

*Peacefulness through music, sound and voice

*Listening is valued as an instrument.

The traditions of healing that we draw from are: Irish traditional music and song, Tibetan and Himalayan Sound therapy and meditation practices, Peruvian sound and energy healing traditions. The sound for the group healing session is unique in that it incorporates Tibetan Singing Bowls with Irish and Peruvian Traditional musical instruments, song and voice. The neutral sounds from the singing bowls help to relax the mind and ease the heart. The music with traditional instruments, song and voice are linked to memory, heritage and emotion. Together they give a complementary musical experience connected to the traditional understanding of music as spiritual practice and as a deeper experience with a function other than entertainment or distraction (in fact it's all about connection to the self, to others and to nature). Traditional music is particularly relevant in this as both the musical traditions of Ireland and Peru are connected to the land (as traditional music elsewhere) and the singing bowls also, connected to space and to inner space. Also, the use of traditional language, in this case it will be Irish language, is very important. We do not separate music from sound therapy.

SOUND AND MUSIC HEALING SESSION

Isabela Basombrio Hoban

Isabela is a Peruvian born multidisciplinary artist working in poetry, music, sound therapy and visual arts.

She studied Sound Therapy in Nepal with the Traditional Nepalese musician Arjun Chainpure and at the SoundPlanetarium as well as other locations in Boudhanath, Kathmandu. She also has experience with the musical healing traditions of Peru. She is a composer and a musician of fiddle and mandolin with a special focus on Traditional Irish Music in the Mayo/South Sligo style. The connection of music to the earth is a common and important factor in the traditional music of both Peru and Ireland. Something which she links directly to sound healing. Isabela uses a set of 11 carefully selected Himalayan Singing Bowls for her sound therapy practice and combines those with the additional use of rain sticks from Peru and Tibetan Tingsha. She brings her experience of playing music for various community groups over decades, into her sound therapy practice. Her practice involves both working with groups and individual sound therapy sessions. She currently works with individuals at the Cloona Health Retreat in Westport, County Mayo and at Kachina Alternative Health Centre in Castlebar, County Mayo. And is currently also working with John, in group sessions both at Kachina and Rock Rose House Cancer Support in Castlebar.

Her visual art, mixed-media installation and sculpture, explores internal states, life cycles and the pursuit of meaning, in particular meaning with multiple readings. Isabela is interested in the connection between the arts and medicine and has been involved in projects related to that topic.

Isabela has developed innovative programs in art museums, including a Community Service Project at the Detroit Institute of Arts which involved intensive work with hospitals, hospital staff, psychiatric patients, hospice, women's shelters and refugee groups. Further, she has also created exhibitions and programs around contemporary art, puppetry, graffiti, video and public art from different cultures, with a special focus on Latin American art. She has taught widely, organized conferences, created programs for special exhibitions and researched contemporary art and museum practice.

Isabela was a recipient of the Smithsonian award for museum leadership and conducted internships at The Museum of Fine Arts, Houston, The Wichita Center for the Arts, Kansas and The Museum of Modern Art, New York. She received a Bachelor of Arts degree in Journalism and Environmental Design from Texas A&M University and a Master's degree in Arts and Museum Education from Wichita State University. Isabela was a fellow with the "Next Generation Leadership Project" of the Rockefeller Foundation and with New York University. She has carried out artistic work with various arts, educational, cultural, hospice, women's and refugee organizations in Ireland. Isabela is the author of the poetry book "Nothing Belongs to Everyone" (Published 2022 by Ediciones Vitruvio, Madrid, Spain).
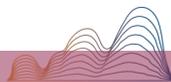
CONFERENCE PROGRAMME

Friday 24 February 2023
9:00 – 9:15   Welcome

Dr Méabh Ní Fhuartháin, Centre for Irish Studies, University of Galway

Dr Adrian Scahill, Chair of ICTM Ireland

9.15 – 10.45 Session 1	
Room G010 Hardiman Building	Room G011 Hardiman Building
1A Music & Place: Galway, Sligo & Cyprus Chair: Verena Commins	1B Sustaining & Safeguarding Tradition and Heritage Chair: Méabh Ní Fhuartháin
Anna Falkenau (University of Galway) Embedded in Zeitgeist, Embodying Zeitgeist: Traditional Music and Arts Developments in Galway City, 1971-1981	**Kevin McNally** (University College Cork) Playing for Time in the Anthropocene
Chara Charalambous (University College Cork) [online] Limassol Carnival Serenades: An Applied Ethnomusicological Approach to Identifying Cultural Identity and Significance	**Solomon Gwerevende** (Dublin City University) From the local to the festival: Mapping rural creative economies for livelihoods and cultural sustainability in Zimbabwe
Joanna Sweeney (Irish World Academy of Music and Dance, University of Limerick) [online] The Tar Road to Sligo: An Investigation into the Regional musical identity of County Sligo	**Daniel Woodfield** (SOAS, University of London) Using Sound Heritage to Creatively Engage with Archives in Cornwall

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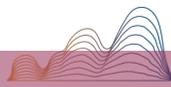
10.45 – 11:00 Refreshment Break

11.00 – 12:30 Session 2

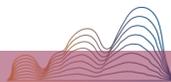| Room G010 Hardiman Building	Room G011 Hardiman Building
2A Musical Instruments: Organology, Performance and Composition Chair: Jonathan Stock	2B Time & Timelessness in Music Chair: Steve Coleman
Yuanyuan Zhao (University College Cork) The History of China's *Erhu* development and the influence of stereotype	Helen Phelan (Irish World Academy of Music and Dance, University of Limerick) 'Sound always brings a difference into the world': Music, Migration and the Space-Time Continuum
Colin Harte (CUNY) [online] Idakka Drum Performance & Making, The Indian Caste System, and Hindu Ritual	Kayla Rush (Dundalk Institute of Technology) In Time/Out of Time: Riff Capital in Popular Music Education
Ming Yue (University of York; Central Conservatory of Music, China) [online] Traditional Chinese Instrument Sanxian from a Contemporary Composer's Perspective	Ciara Thompson (Independent Scholar) Time and Timelessness in Irish Traditional Lullabies

12:30 – 13:00   Lunch

13:00 – 14:00   Room G010 Hardiman Building: Launch

Gendered Experiences of the Irish Music Industry

Dr Ann-Marie Hanlon (University of Galway) and Dr Georgina Hughes (Dundalk Institute of Technology).

Report launch and panel discussion with Soak, Julie Feeney and Jack Talty

14:00 – 15:30 Session 3	
Room G010 Hardiman Building	Room G011 Hardiman Building
3A Music, Nationalism and Identity Chair: Colm Kelly	3B Time & Memory in Performance Chair: Helen Phelan
Gustavo Souza Marques and Jason Ng (University College Cork) Anime, Hip-Hop and Afro-Asian Connectivities: reworking race, gender and nationality in *Yasuke's* Netflix series	Steve Coleman (Maynooth University) Sound as 'living clay' - time and sociality in Irish performance
Felix Morgenstern (University of Music and Performing Arts Graz) Refracting Imaginaries of Irishness Across Time and Space: On Translocal Irish-Music Practices in Central Europe	Daithí Kearney (Dundalk Institute of Technology) Idir Eatarthu, Idir Dhá Linn: Understanding time in the productions of Siamsa Tíre, the National Folk Theatre of Ireland
Helen Gubbins (University of Sheffield) [online] Transnational broadcasting in The Long Note: shaping and sharing images of the Irish nation	Karishmeh Felfeli-Crawford (University of Huddersfield) Contemplating Time, Place and (Outer) Space in Erasure's "Let's Take One More Rocket to the Moon"

15.30 – 15.45 Refreshment Break

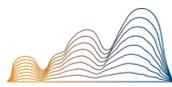| 15:45 – 17:00   Keynote Presentation (Room G010 Hardiman Building)
Chair: Dr Ann-Marie Hanlon |
|---|
| Professor Gregory Melchor-Barz (Boston University)

Advocacy and Activism: Responsibilities of Ethnomusicology |

17:15 – 18:15   The Cube Theatre, Áras na Mac Léinn
Isabela Basombrio Hoban and John Hoban: Sound and Music Healing Session

ABSTRACTS

Keynote Lecture

Advocacy and Activism: Responsibilities of Ethnomusicology

Gregory Melchor-Barz, Professor of Musicology/Ethnomusicology, Boston University

As an abstract, I offer a series of questions that inform my reflection on the responsibilities of ethnomusicologists. The question of whether responsibility accompanies any form of scholarship is intended neither as flippant nor prescriptive. Should we affect change when faced with the immediacy of a crisis in our research? Should we advocate for change as a result of our interactions in research settings? But...should we also, by extension, consider our teaching as a form of activism? Our publications as politicized forums for advocacy? Is our service to the university a problematic aspect of our responsibility as scholars? In this talk, I reflect on potential differences between what we understand the goals of scholarship to be and the responsibilities understood by those with whom we are privileged to work.

Limassol Carnival Serenades: an Applied Ethnomusicological Approach to Identifying Cultural Identity and Significance

Chara Charalambous, University College Cork

The Limassol Carnival has been listed by Cyprus' National Commission for UNESCO as an Intangible Cultural Heritage since 2015. It is the only known carnival that includes the Serenaders; male choirs within its celebrations. Originating in the Ionian islands, a serenade is a harmonised love poem, traditionally sung by men in a waltz rhythm. Furthermore, its instrumentation includes accordions, guitars, and mandolins. Despite its origins as a love song, the Limassol Carnival Serenades serve different purposes and meanings. Primarily, the Limassol Carnival Serenades glorify the city's carnival, indulgence and dancing through their melodies and lyrics. Unfortunately, the practice is nearly extinct.

This paper demonstrates the cultural significance and identity of the practice in the broader traditional music of Cyprus. Since 2016, I have conducted extensive interviews with important figures in the serenading tradition to examine the position of the Limassol Carnival Serenades. Moreover, I have investigated how the practice could be sustained and safeguarded by situating its case with research on other traditions in Cyprus and a broader set of sociocultural stability in the country. In this paper, and based on this research, I discuss the practice's predicament and the influences that affected its identification in Cyprus' traditional music scene.

Sound as 'Living Clay': Time and Sociality in Irish Performance

Steve Coleman, Maynooth University

In this paper I attempt to honour Máirtín Ó Cadhain's (1950) plea that scholars pay attention to 'an chré bheo' - the 'living clay' of sociality - as it manifests itself in cultural forms. Ó Cadhain's concept is inherently temporal, in that it focuses our attention on the ways that the products of our imagination (talk, literature, song, etc.) manifest our social being even as they are continually transformed, entering new genres, via new media, as older, 'calcified' forms are recycled. I argue that sound studies approaches to music and song are invaluable in redirecting our attention to this immanent dimension of aural performance.
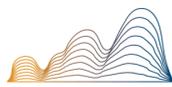
Embedded in Zeitgeist, Embodying Zeitgeist: Traditional Music and Arts Developments in Galway City, 1971–1981

Anna Falkenau, University of Galway

My paper explores urban music revival of Irish traditional music in Galway City, 1971-1981. During this decade, Irish traditional music practice in public houses (pubs) emerged as a key site for traditional music-making (Adam Kaul 2007). Embedded in larger economic, cultural and socio-political processes, actions of key actors in Galway in the 1970s were often a concoction of agency and circumstance. I investigate the specificity of the involvement of those musicians, who went on to form De Danann, and founding member of the Galway Arts Festival, Ollie Jennings. In tracing their respective pathways, I show that local socio-musical developments, embodying music revival, were the result of a confluence of micro and macro level flows, traversing local, national and international dimensions (de DeWalt & Pelto 1989/2019). Importantly, my analysis identifies the thriving session scene in pubs as a fertile cultural ground at the root of further arts developments in Galway City. Immersed in *Zeitgeist* and lived realities, musicians and organisers often acted subconsciously. Not driven by a revivalist agenda, they were however enabled by an intergenerational experience. Through my discussion, I expand on an understanding of revival processes as the result of revivalist actions (Slobin 1983) and "pedagogically-led" movements (Commins 2014).

Contemplating Time, Place and (Outer) Space in Erasure's 'Let's Take One More Rocket to the Moon'

Karishmeh Felfeli-Crawford, University of Huddersfield, UK

British synthpop duo Erasure (comprising of Vince Clarke and Andy Bell) have released pop records across many different time periods in popular music's recent past: during their 1980s heyday, they epitomised a working-class synthpop sensibility with songs like "A Little Respect"; in the 1990s, they forged a new path with their self-titled concept album "Erasure"; in the two decades between 2000 and 2021, they continued to release electro-dance-pop albums that placed them in direct competition with much younger EDM DJs and contemporary pop stars. The passage of time has not affected their popularity either – Bell remains an icon for out-and-proud queer visibility, and for HIV/AIDS activism (he is HIV+) while Clarke's Erasure songs over forty years have contributed immensely to (Western) popular culture as a whole.

In this paper, I contemplate Erasure's ageing creativity across four decades, and its cultural resonance in the present, by analysing constructions of "time", "place", and "space" in their song "Let's Take One More Rocket to the Moon" (Mute Records, 2005). Drawing out conceptual frameworks found in the work of Stephen Graham (on late style and popular music, 2021); Jonathan Stock (on imagined or alien "other" worlds, 2021) and Michael Clarke et al (on creativity in computer music, 2020), I first analyse musical embodiments of past, present and future in Erasure's song. Using the bespoke interactive computer software TIAALS to augment my ethnographic interviews with the band, I ultimately show how this wistfully nostalgic time-traveling song serves as a window into understanding Erasure's expressive synthpop style, which – by being so resolutely of its time – renders itself timeless.

Transnational Broadcasting in *The Long Note*: Shaping and Sharing Images of the Irish Nation

Helen Gubbins, University of Sheffield

Radio has long been recognised as an instrument of the public sphere of Irish traditional music (Slominski 2019; Feldman 2002). In this paper, I examine some expressions of national identity emerging from public radio in Ireland in the period 1970-1994. RTÉ's *The Long Note* is the primary case study discussed here, supported by additional archival and ethnographic research relating to the institutions of RnaG and the BBC and beyond. I discuss some examples of "national" and "nationalistic" (Bohlman 2004) traditional music produced in these institutions in the context of a contested border, and explore the varying ways that images of the Irish nation were shaped and shared via public radio.
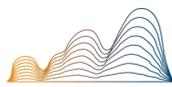
From the Local to the Festival: Mapping Rural Creative Economies for Livelihoods and Cultural Sustainability in Zimbabwe

Solomon Gwerevende

This presentation focuses on the traditional and applied ethnography of muchongoyo music and dance, implemented through collaboration and organising the cultural festival trial event to promote the sustainability of the Ndau communities and the tradition in Zimbabwe. Many ethnomusicological and ethnochoreological studies have emphasised the documentation, analysis, and preservation of indigenous music and dance traditions. Little has been done in Zimbabwe to support the adaptative use of indigenous dance/music cultures for sustainability and cultural revitalisation through applied research. Therefore, this study built on previous indigenous dance and music studies but intentionally focused on integrating muchongoyo heritage into the rural creative economy to sustain the Ndau community's livelihoods and safeguard the tradition in Chipinge. The study found that the muchongoyo festival, as a platform for presenting, safeguarding and revitalising muchongoyo as a living cultural heritage, can also sustain the livelihoods of the cultural practitioners through tourism. The approach adopted in this study aimed at reconstructing a body of knowledge that carries hope and promotes socio-economic transformation among historically marginalised and oppressed communities in Zimbabwe.

## Idakka Drum Performance & Making, The Indian Caste System, and Hindu Ritual

Colin Harte, CUNY

This paper explores the performance and making of the Idakka drum by a local master musician and craftsman in Thrissur, Kerala, India. The intertwined, complex nature of drum making performance and Hindu ritual is discussed in relation to the caste system. Given the lower caste of Idakka makers, often, their performance is relegated to outside Hindu temples. Despite their involvement and importance in Hindu rituals, Idakka performers are assigned a lower social position that creates tension amongst local musicians, society members and Hindu religious participants. Using ethnographic and historical research methodologies, this paper analyses the historical role of the Idakka drum maker and performer and its current role in Indian society. Many of the interviews yielded information pertaining to Idakka musical practices, the caste system in relation to musicians and instrument makers, Hindu musical rituals, performance contexts, Idakka musical history, drum making techniques and the evolving role of the Idakka drummer and maker.

Idir Eatarthu, Idir Dhá Linn: Understanding Time in the Productions of Siamsa Tíre, the National Folk Theatre of Ireland

Daithí Kearney, Dundalk Institute of Technology

The representation of time is significant in the work of Siamsa Tíre, the National Folk Theatre of Ireland. The paper reflects on recurring chronotopes in the productions by the company, recognizing both utopian and dystopian representations of periods in Irish history. The passage of time in Irish folklore is reflected in productions of mythology such as *Clann Lir* and *Oisín*, whereby characters visibly age and encounter new times. In other productions, such as *Samhain* and *Oileán*, there is an interruption in the time-space continuum, inviting audiences 'back in time'. There is a suggestion of the *alltar*, another realm that exists simultaneously with the *ceantar*, the place or locality in which physical bodies are present. While the stage is an unveiling of the past in the present, the soundtrack reflects an inversion. The representation of time past is performed through the reworking of older dance steps with reference to agricultural and maritime tasks but sometimes to newly composed music with greater incorporation of other dance styles and approaches to song that are out of time. Thus, the past is situated in the present as part of an attempt to protect its memory and practices for the future.
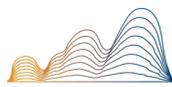
Playing for Time in the Anthropocene

Kevin McNally, University College Cork

The climate crisis has imposed a deep-time scale on human affairs. Indeed the phrase 'Anthropocene' has been widely adopted as an attempt to convey how human activity is having an effect on processes that operate on geological time-scales. According to historian Dipesh Chakrabarty, this clash of time scales is something that the humanities are well-positioned to deal with. I will use Timothy Morton's concept of 'hyperobjects' to explore what this phenomenon means for artists who respond to the climate crisis.

I bring an awareness of the climate crisis to my work as a composer and community music facilitator. I will outline the strategies I employ as the leader of a gamelan ensemble that use different approaches to musical time in order to create music that decentres human agency. I ask: what is the role of the musician in the context of the response to global warming? Is there something about the forms and genres of music we play that could make us more sensitive to non-anthropocentric concepts of time?

Refracting Imaginaries of Irishness Across Time and Space: On Translocal Irish-Music Practices in Central Europe

Felix Morgenstern, University of Music and Performing Arts Graz

Located in the cultural landscape of Central Europe, Germany and Austria have witnessed the emergence of two thriving communities of Irish traditional-music practitioners, especially, since the second half of the twentieth century. Strikingly, most of these *aficionados* are non-Irish nationals without diasporic ties to Ireland. As I problematise in this paper, while several interlocutors encountered in the context of my ongoing fieldwork in these translocal communities of practice have insisted upon the primacy of 'the music itself' (Slominski 2020) when it comes to evidencing their technical prowess and ability to reproduce Irish mannerisms of performance, they still frequently subscribe to essentialist Irish narratives of style and locale (O'Shea 2008) that authenticate their practice in reference to the music's point of origin (Claviez 2020). Adapting Boym's (2001) theoretical model of sideways nostalgia–a longing for the experiences of social actors situated in other places and times–my second task in this paper is exploring how two dominant historical imaginaries of Irish traditional music as a romantic repository of the sublime in folk music and a critical agent of Irish cultural nationalism and anti-colonial resistance find complex refractions, and are sometimes also vehemently ruptured, in these two translocal performance contexts.

'Sound always brings a difference into the world': Music, Migration and the Space-Time Continuum

Helen Phelan, Irish World Academy of Music and Dance, University of Limerick

In his 2004 essay, 'Edison's Teeth: Touching Hearing', Steven Connor argued that sound can be most fundamentally understood as a disturbance of time and space. A sounding body is always in motion and as it moves through time, it inevitably changes its shape, and reorganises the space around it. The ability of sound to disturb is the inverse characteristic of its ability to affect equilibrium. The inner ear, for example, contributes to both balance and hearing and the vestibular system in mammals is essential to spatial orientation and kinematics: our sense of motion in time. This unique blending of spatial and temporal relationships in sonority suggests that our conceptual understanding of time and space merge or collapse in our experience of sound.

Grounded in a theoretical exploration of the intimate relationship between time and space in sonority, this paper probes the possible implications of this for understanding human experiences of impermanence and transience. Concretely, it asks how we negotiate experiences of migration and the potential role of music in this context. It does so with specific reference to a Limerick-based project called the 'Irish World Music Café', exploring its role in creating experiences of hospitality for new arrivals in Limerick.
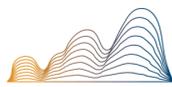
In Time/Out of Time: Riff Capital in Popular Music Education

Kayla Rush, Dundalk Institute of Technology

In popular music education settings, one of students' most common free-time activities is spontaneous instrumental riff playing. This type of playing deploys and performs a resource that I call 'riff capital' – a micro-social form of cultural capital that arises from knowing and being able to play certain popular music riffs.

Time is a central component in Bourdieu's concept of cultural capital, and thus in riff capital: cultural capital is a product of significant time 'investment' on the part of the individual, their family, and their educational institution(s). Time is also central to the spontaneous performances themselves: this type of playing occurs in 'downtime' or 'free time', in between periods of teacher-student interactions. Moreover, these riffs are typically performed as informal solos, meaning that there is no requirement to play 'in time' with one's peers or bandmates, contrary to the formalised goals of ensemble-based education.

This paper will explore these various workings of time in popular music education settings, drawing on ethnographic research with private rock music schools in Ireland and the United States. It will probe the notions of 'in time' and 'out of time' as abstract concepts that reflect class, race, gender, and privilege within these music education settings.

Anime, Hip-Hop and Afro-Asian Connectivities: Reworking Race, Gender and Nationality in Yasuke's Netflix Series

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Yasuke (2021) is a Netflix series produced by avant-garde hip-hop producer Flying Lotus (executive production and soundtrack), created by renowned writer LeSean Thomas and animated by Japan's MAPPA studios. The plot is loosely based on the real story of the homonymous African samurai who lived in the late 16th century Japan and served Oda Nobunaga; one of the most powerful feudal warlords in the country's history. The series refracts complex readings of race through expressions of Afro-futurism, Retro-futurism, post colonialism and globalization to develop this complex reimagining.

The protagonist, Yasuke, is portrayed as a middle-aged ronin (masterless samurai) 20 years after the Honno-ji Temple incident which ended with Nobunaga committing seppuku (ritual suicide) after being overwhelmed by an enemy force. His portrayal in the series as an educated, gentle and worldly man, who now lives a modest life of solitude as a boatman in a calm country village escapes stereotyped representation of black masculinity which typically presents toughness alongside hedonistic values. The soundtrack plays off the juxtaposition of the old and the new, and the real and the metaphysical, through its ethereal polygeneric hip-hop compositions produced by Flying Lotus, which are paralleled by the incorporation of futuristic technology and supernaturality in this retro-futuristic retelling. In this paper, we explore the aesthetics of Yasuke to unveil an intricate intertextuality between Afro-Asian connectivities, anime and music production in order to comprehend the ways that the series reworks race, gender and intercultural relations by colliding the past with our present.
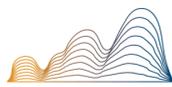
The Tar Road to Sligo: An Investigation into the Regional musical identity of County Sligo

Joanna Sweeney, Irish World Academy of Irish Music and Dance, University of Limerick

The Sligo style has historically been portrayed as central to the imagination of Irish traditional music according to Flaherty (2014) Kearney (2013, 2012) Keegan (2012,2011,2010) & Ó Riada (1982). This research will gain an understanding of the construction of Sligo musical style by the communities of these practices and their role in the creation of distinctive and complex identities. The expression of this identity will be investigated through primary ethnographic research methodologies. This research will add to the body of work already conducted including Flaherty (2014) Kearney (2013, 2012) Keegan (2012,2011,2010) & Ó Riada (1982). It will focus on the role of regionalism in the construction of ideas of tradition and authenticity in a technological world of a contemporary western folk music practice.

Musical identity within a contemporary context using ethnographic, autoethnographic & narrative inquiry within the geographical region of County Sligo will be explored. Problematising the definition of this region (i.e., its extent, boundaries, relationships with other 'regional' identities, terminology etc.) while the construction of this regional identity as a discursive space within tradition will be explored. Little evidence exists from the viewpoint of the local individual or host community perspective. Therefore, it is timely that a comprehensive study looking at this pocket of music from an ethnographic perspective will explore the identity that is manifesting today and rooted in a century of 'musicking' (Small: 1998). The potential for a significant role in the building of sustainable, ethical, and expansive futures for artists and communities of arts practice is immense.

Time and Timelessness in Irish Traditional Lullabies

Ciara Thompson

Lullabies are a genre of music that herald togetherness and sleep. Their lilting quality of metre soon has singers and listeners swaying together in time to their dulcet tones. This synchronicity of rhythm, movement, and experience can help cement strong connections between participants (Watt 2012). Leslie Daiken noted this togetherness within the genre, saying that "[Lullabies] may simulate the rocking of the cradle's creaking wicker-work or knocking wood, the to-and-fro, to-and-fro. It has the almost physical nearness of a metronome. Who has not surrendered to the universal beat of a voice rising and falling with this lilt of *one*-and-*two*-and *one*-and-*two*-and?" (Daiken 1959:35). Lullabies can also open doors for participants to reflect inward and perhaps connect with themselves in a thoughtful moment. Outside of time and togetherness, lullabies can also create space for timelessness. The daily ritual of lullabies at bedtime, and even the inclusion of a lullaby in a performance set, can allow parameters of time and space to fall away (Warner 1998). Within the timeless, sonic sanctuaries of lullabies, safety and security and reinforced, leading to calm, a hypnagogic state, then sleep. This paper will explore the interwoven concepts of time and timelessness in lullabies, looking toward the Irish song tradition, to underscore strong elements of bonding, togetherness, freedom, security, and nostalgia perpetuated through their practice.

The Sound of Cornish Memories: Using Sound Heritage to Creatively Engage with Archives in Cornwall

Daniel Woodfield, SOAS University of London

The 'Sound of Cornish Memories' is a series of compositions I developed through ethnographic research with elderly Cornish people identifying what sounds have contributed to their sense of heritage and identity throughout their lifetime. The last century has seen substantial shifts in the sonic landscape of Cornwall, not only through the decline of industry, the rise of tourism and technology, but also through the homogenisation and anglicisation of the Cornish accent and dialect. The compositions aim to broaden perspectives on Intangible Cultural Heritage (ICH) towards an idea of sound heritage which I've developed alongside ongoing work with Lowender Peran (Cornish Celtic Music Festival) on approaches to sustainable practice in Cornish music heritage. I engaged with local archive material whilst creating new recordings of the participants preserving local accents, dialect and Kernewek. Through processes of electronic manipulation these sounds have been crafted to form entire pieces that represent the emotional message that each participant expressed. The collaborative nature of this project has allowed participants to engage with the research and help guide the eventual outcome. The resulting pieces are an audible dialogue between contemporary views on Cornishness, expressions of nostalgia, the sounds that created these and their development throughout time, palatable to a contemporary listener.

Traditional Chinese Instrument *Sanxian* from a Contemporary Composer's Perspective

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Known as an ancient Chinese instrument, *Sanxian* has been featured in various folk musics due to its timbral diversity. However, like its controversial, unclear origin, it remains mysterious to the contemporary musicology due to its prominent folk features and old-fashioned musical expressions that are incongruous with modern music sensibilities added to its over distinctive sounds that leads to composers' indifference in writing music for it.

This article introduces my transcultural "composition as research" by narrating my interdisciplinary experiences of integrating Indigenous Chinese elements with Contemporary musics through my collaborative practice for *Sanxian* with western instruments and *Chinese Dance.* By introducing *Sanxian*'s special ornamentations, sharing my experience of linking it with contemporary music, Chinese dance, and improvisational performances, as well as introducing its construction and the major reasons behind its current neglect, I hope to call broader attention to this instrument and initiate thinking on the following issues:

Whether it is preservation or destruction of folk musics by reinterpreting them in modernised forms?;

Whether notated music is more efficient than oral traditions for indigenous music transmission?;

Whether it is appropriate to add nationalist labels to composers' works that are inspired by indigenous elements?

The History of China's Erhu Development under the Influence of Stereotype

Yuanyuan Zhao, University College Cork

Stereotypes are defined as the categories in social psychology that people use to organise the social world (Shih et al., 2002). It can be understood as a classification of special things (Cox et al., 2012), such as a culture, fan group or music genre. However, stereotypes are not always accurate (Myers & David., 2013).In a lot of past studies, it is shown that stereotypes can be easily activated unconsciously and do not need to be really through the channel of contact with the target (Bartholow, Dickter & Sestir, 2006; Blair, Ma & Lenton, 2001; Devine, 2001; Kawakami et al., 2000). Although some studies have shown that stereotypes are not always negative, it is still proved by more and more studies that stereotypes can have a negative impact on performance in a variety of fields (Ashmore, 1981).

Erhu art, which originated in the Tang Dynasty, is one of China's most representative orchestral music devices with a history more than 1000 years (L & H, 2015).In these years, Erhu music has been constantly developed, and later even went to the international arena loved by the Chinese and foreign music scholars. However, looking back on the development history of Erhu, we can easily find that Erhu is always associated with the impression of lower class and poverty. Nowadays, traditional music is facing the threat of being assimilated by western music. It's necessary to pay attention to the research on the stereotype of Erhu.

In this study, the origin, influence, and change of the stereotype of Erhu were analysed by dividing historical periods and geographical locations. Combined with the data analysis results of the questionnaire survey and the interview records, to investigate the specific role of stereotypes in the spread of Erhu music during different periods and the value of stereotypes, rationally understand the existing practical problem. Based on the influence of the changing and persistent stereotype, this paper puts forward the solution of how to make Erhu music achieve sustainable development in the future.
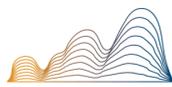
ICTM Conference Code of Conduct

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(https://ictmusic.org/documents/ethics).

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If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

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