Programme

Wednesday 18 April
ICMuS

10:00 onwards > Registration > Music Common Room
12:30 Welcome > Ian Biddle, Head of ICMuS > Robert Boyle Lecture Theatre
13:00 Lunch > Recital Room
14:00 Session 1A > Processes of musical change in the Iberian Peninsula
Lecture Room 2 > Chair: Ian Biddle
Susana Sardo & Jorge Castro Ribeiro
Village with Traditions: Searching, learning and training for authenticity in contemporary Portugal
Roshan Samtani
Contemporary flamenco guitar performance: A case study in musical change
Francisco Bethencourt-Llobet
Contemporary flamenco: Lost in translation between folk and popular music

Session 1B > ‘Folk’ music performance on the contemporary stage
CETL Seminar Room > Chair: Vic Gammon
Pete Wilby
Regulating the amateur: traditional music and cultural control
Simon Keegan-Phipps
The collision of worlds in Hall 2: ‘Arlo’ by Tom Oakes

15:30 Tea/coffee > Recital Room
16:00 Session 2A > Different histories
Lecture Room 2 > Chair: Richard Elliott
Kristin McGee
Swinging the classics, Hazel Scott and Hollywood’s racial-musical matrix
Christian Spencer Espinoza
Ubiquitous, representative, national and transgressive: The folk-popular zamacueca in Chile in the middle XIXth century
Eoghan Neff
Banish Misfortune: Edward Cronin and post-famine fiddling of Ireland
Session 2B  >  Processes of musical change in Scotland

CETL Seminar Room  >  Chair: Ian Russell

Cheryl A. Tobler
Musical codes in Scottish Traveller ballads: Maintenance and survival of a musical tradition

Frances Wilkins
Let the Lower Lights be Burning: The development of gospel singing in the fishing communities of North-East Scotland

Simon McKerrell
Modern Scottish bands (1970-1990): ‘Cash as authenticity’

17:30  Tea/Coffee  >  Recital Room
Thursday 19 April
ICMuS

09:00 Session 3A > Devotional musics and new authenticities
Lecture Room 2 > Chair: Tony Langlois

Jaime Jones
Making little great: The musical mobility of an Indian devotional vernacular

Hwee-San Tan
Sounds of the Human World: The new authentic sounds of global Buddhist liturgy?

Session 3B > Global and local world musics
CETL Seminar Room > Chair: Goffredo Plastino

Britta Sweers
The different layers of global perception: World music and the music of the Baltics and Tatarstan

Richard Elliott
Tudo isto ainda é fado? Fado as local and global practice

10:30 Tea/Coffee > Recital Room

11:00 Session 4A > Folk/Pop: some distinctions, overlaps and convergences
Lecture Room 2 > Chair: Hwee-San Tan

Jochen Eisentraut
Folk in time, pop in space: Individualisation and notions of vernacular authenticity

Irena Miholić
Where does folk music end and popular begin? Issues from field research in Croatia

Héctor Fouce & José Antonio González Serena
The construction of Spanish popular music: Tradition, modernity and globalization

Session 4B > Folk music, popular music and identities in the Mediterranean
CETL Seminar Room > Chair: Britta Sweers

Shayna Silverstein
“New wave” dabke: Popular music and media in Lebanon and Syria

Nicoletta Demetriou
“Traditionalists' vs. ‘modernists': Folk music performers in contemporary Cyprus

Toni Langlois & Desi Wilkinson
The musical negotiation of identities in Algeria

13:00 Lunch > Recital Room
14:00  Session 5A  >  New vernacular / post-vernacular musics (1)  
Lecture Room 2  >  Chair: Simon Keegan-Phipps  

Natalie Kirschstein  
The Uruguayan murga as “the voice of the people”: Song, metaphor and the language of political agency

Aspasia Theodosiou  
“Initiatives with a difference”: Music festivals, ‘authenticity’ and plasticity on the Greek-Albanian border

Silvia Martínez García  
Bollywood music experiences and peripheral diasporas

Session 5B  >  New vernacular / post-vernacular musics (2)  
CETL Seminar Room  >  Chair: Desi Wilkinson  

Ian Russell  
Between the sacred and the secular: Vernacular performance in North-East Scottish coastal communities

Marie Jorritsma  
Syncretic authenticities: The sonic spaces of sacred song in Graaff-Reinet, South Africa

Shzr Be Tan  
Singing the other exotic: Taiwanese aborigines ‘take’ China, Japan and America

15:30  Tea/Coffee  >  Recital Room

16:00  Session 6  >  English Folk Songs: Some Conclusions: 100 years of Cecil Sharp’s ideas and influence  
Robert Boyle Lecture Theatre  >  Chair: Vic Gammon  

with:

Philip V. Bohlman
Vic Gammon
Ian Russell

17:30  Tea/Coffee  >  Recital Room

18:00  Session 7  >  Keynote Address  
King’s Hall  >  Chair: Goffredo Plastino

Salwa El-Shawan Castelo-Branco  
The politics of music categorization: Discourses, performance and research

19:30  Dinner  >  Recital Room

20:30  Concert  >  Folk music from these Islands ~ and beyond  
Students of the Folk and Traditional Music degree course, with Vic Gammon, Sandra Kerr and Desi Wilkinson  

King’s Hall
Friday 20 April
Northern Rock Foundation Hall
The Sage Gateshead

09:30  **Session 8  > Rock, authenticities, identities**
Chair: Franco Fabbri

- **Fabian Holt**
  *Polarized vernaculars: Anti-fascist rock concerts in contemporary Germany*

- **Pete Dale**
  *Punk as folk: The problem of subjectivity in the idealised realm of collective practice*

- **Laudan Nooshin**
  *“We have to become universal”: Internationalist discourses and language choice in contemporary Iranian rock music*

11:00  **Tea/Coffee**

11:30  **Session 9  > Folk songs, world music and genre issues**
Chair: Laudan Nooshin

- **David W. Hughes**
  *“There are no real folk songs anymore”: Japanese folk song from village to stage to the world*

- **David Clarke**
  *Late Junction: World music, cultural pluralism, and genre drift*

13:00  **Lunch**

14:00  **Screening**
*SLAM. Algerian Andalous music in performance*  
(by Tony Langlois, 2007, 15’, col.)

14:30  **Session 10  > Revisiting the folk**
Chair: Caroline Bithell

- **Elizabeth Travassos**
  *Vocal styles and social processes*

- **John Morgan O’Connell**
  *Old West, new East: Europe in ethnomusicology and ethnomusicology in Europe*

- **Claire Levy**
  *(Neo)Folk on club stage: Towards a post-ethnic perspective?*

16:00  **Tea/Coffee**
16:30  **Session 11 > Round table: Between folk and popular**

Chair: Goffredo Plastino

**Franco Fabbri**
*The king is naked: The musicological unified field and its articulation*

**Bernard Lortat-Jacob**
*What constitutes a rich field of study for ethnomusicology?*

**Richard Middleton**
*Back to the Future: Folk, People, (Who)Man*

**Suzel Ana Reily**
*Folk music, art music, popular music: What do these categories mean today?*
Saturday 21 April
ICMuS

09:00  Session 12A > Ethnomusicology, traditions and education
Lecture Room 2 > Chair: John Morgan O’Connell

Carolyn Landau
The responsibility and potential of ethnomusicology sound archives: Understanding and interacting with Moroccan communities in London

Anthony McCann
Questioning educational strategies: Challenges of radical pedagogy in discussions about ‘Irish traditional music’

Simone Krüger
Listening to ethnomusicology: Student experiences of tradition and authenticity

Session 12B > ‘Traditions’ and changes
CETL Seminar Room > Chair: Claire Levy

Shino Arisawa
Changes within ‘tradition’: The case of Japanese jiuta-sôkyoku

Kathleen J. Noss Van Buren
Tradition, change, and multiplicity in contemporary musical life in Nairobi, Kenya

Ruth Davis
Pop music or people’s music? Changing identities and forgotten histories in the Tunisian canon

10:30  Tea/Coffee > Recital Room

11:00  BFE AMG
Robert Boyle Lecture Theatre > Chair: Tina K. Ramnarine

12:10  Closing remarks > King’s Hall

12:15  Session 13 > Keynote Address
King’s Hall > Chair: Goffredo Plastino

Philip V. Bohlman
Liebestod: Music’s vernacular moment between eschatology and soteriology

13:30  Lunch > Recital Room