

# SYMPOSIUM: FUNDING OPPORTUNITIES FOR MUSIC RESEARCH IN IRELAND

**DCU ST PATRICK'S CAMPUS** (ROOM B103)  
DRUMCONDRA, DUBLIN 9

**FRIDAY 8 MARCH 2024, 11.30-16.00**

## PROGRAMME

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**SMI** society for musicology in ireland  
aontas ceoleolaíochta na héireann



## Contents

|  |   |
|--|---|
| Travelling to DCU St Patrick’s Campus.....       | 1 |
| Campus Map and Symposium Location.....           | 2 |
| The Society for Musicology in Ireland (SMI)..... | 3 |
| SMI Annual Plenary Conference 2024.....          | 4 |
| Symposium Timetable.....                         | 5 |
| Contributor Biographies.....                     | 7 |

### Travelling to DCU St Patrick’s Campus

DCU St Patrick’s Campus, Drumcondra Road, Dublin 9, D09 YT18

DCU St Patrick’s Campus, Drumcondra, Dublin 9, is situated on the main Belfast Road (M1), which is also the road from the airport, about 2km to the north of Dublin city centre.

**Buses:** Bus routes servicing St Patrick’s campus: 1, 11, 13, 16, 33, 41, 41B, 41C, 44. (All of these pass by Drumcondra Railway Station which is a 15-minute walk to the campus). There are 2 bus stops outside the main entrance to St Patrick’s Campus on the Drumcondra road. Participants should take the first entrance coming from the direction of the city centre (see overleaf).

**Visitor Parking:** People travelling by car to a conference in DCU must pay for parking. Those attending conferences in DCU St Patrick’s Campus are advised to use Car Park 6 (see area marked yellow in front of Building 11 on the campus map overleaf). This is a 'Pay For Parking' facility which is available for all staff, students and visitors to use on a first come, first served basis. Payment can be made through service providers APCAO on their app or by scanning the QR code locally within the car park.

Visitors to DCU St Patrick’s Campus may use the universally accessible parking spaces if they display a valid and registered 'blue badge' permit issued by the IWA. Qualified drivers may use any of these spaces for free.

On-street paid parking (Dublin City Council) is also available on Ormond Road and Church Avenue.



The symposium takes place in Room B103, DCU St Patrick's Campus.

Directions: Take the first Drumcondra Road entrance (beside No. 19 Estates Office) and turn right after the chapel (No. 8). Enter Block A (No. 1), pass through the former St Patrick's Campus reception area (two sets of doors) and turn immediately left into B103 which is located just before the St Patrick's Campus Auditorium.

## The Society for Musicology in Ireland

Founded in 2003, the Society for Musicology in Ireland (SMI) is a registered charity that organises annual conferences, promotes publications and supports musicologists and other music scholars across the island. SMI also actively raises public awareness of music research and champions the place of music in higher education.

In addition to its own annual plenary and postgraduate gatherings, SMI sponsors a range of music studies events, working closely with related music organisations, networks and institutions in Ireland and beyond. Supports available to emerging and established music scholars include grants for conference attendance and other research costs and a recently inaugurated SMI Fellowship. Further, the Society awards prizes for distinguished postgraduate dissertations/practice-based portfolios and academic books. It also awards the biennial Irish Research Council–Harrison Medal that recognises outstanding achievements and excellence in musicology.

SMI has two associated publications, the online *Journal of the Society for Musicology in Ireland*, and the book series *Irish Musical Studies*, published by Boydell & Brewer.

For further information about the SMI, including how to become a member, see [www.musicologyireland.com](http://www.musicologyireland.com).

### SMI Council 2021–2024

Prof John O'Flynn (President)  
Dr Wolfgang Marx (Honorary Secretary)  
Dr Laura Watson (Honorary Treasurer)  
Dr James McGlynn (Honorary Membership Secretary)  
Hannah Millington (Student Representative)  
Dr Ciarán Crilly  
Dr Barbara Dignam  
Dr Damian Evans  
Dr Hazel Farrell  
Dr Kerry Houston  
Dr Maria McHale  
Prof Denise Neary  
Dr Aidan Thomson  
Dr Bryan Whitelaw

## **SMI 22nd Annual Plenary Conference 28-30 June 2024**

The 22nd annual plenary conference of the Society for Musicology in Ireland (SMI) will take place on 28-30 June 2024, hosted by the Discipline of Music, School of English, Media and Creative Arts, at the University of Galway. The keynote paper will be given by Professor Barbara Kelly (University of Leeds).

The call for papers has been issued, as below, with Friday 15 March 2024 as the submission deadline. Each proposal should be sent, as a Word file, to the conference email address [smigalway2024@gmail.com](mailto:smigalway2024@gmail.com).

Proposals from all areas of musicology and related music studies are invited for the following:

- Individual papers;
- Themed panel sessions (comprising three individual papers);
- Round-table sessions (up to six people, each presenting a position paper, followed by a discussion);
- Lecture recitals.

Individual papers and papers in themed panel sessions will be 20 minutes in length, followed by 10 minutes of discussion. Round-table sessions should not exceed 90 minutes, including time for discussion. Lecture recitals should be 30 minutes in length, including time for discussion.

Abstracts for all individual papers should not exceed 300 words. In the case of themed panel sessions and round-table sessions, there should be an abstract for the whole session (maximum 300 words) plus an abstract for each individual speaker (maximum 300 words each), and should be submitted as a single document.

Abstracts should include:

- Title for the paper and/or session;
- Name, contact details and affiliation of the speaker(s) (and, in the case of themed panel sessions and round-table sessions, the panel convener);
- Brief biography of the speaker(s) (maximum 100 words per speaker);
- Indication of equipment that is required.

The Programme Committee for the conference is:

Aidan Thomson (University of Galway, Chair)  
Nicole Grimes (University of California, Irvine)  
Ann-Marie Hanlon (University of Galway)  
James Denis Mc Glynn (Trinity College Dublin)  
Méabh Ní Fhuartháin (University of Galway)

# Symposium Timetable

11.30-11.45 Registration/refreshments

11.45-12.00 Welcome

Prof Derek Hand, Dean, Faculty of Humanities and Social Sciences, Dublin City University (DCU);  
Prof John O'Flynn, President, Society for Musicology in Ireland

12.00-12.45 **The Funding Landscape**

*Chair: Dr Eamonn McConnon (DCU)*

Dr Gráinne Walsh (Irish Research Council);  
Patrick Lansley (Irish Universities Association);  
Dr Jane Carrigan (Irish Universities Association)

12.45-13.30 **Postdoctoral Awards and Career Pathways**

*Chair: Dr Wolfgang Marx (University College Dublin)*

Dr Adam Behan and Dr Laura Watson (Maynooth University);  
Dr Jelena Gligorijević (DCU), Dr Kayla Rush (Dundalk Institute of Technology), Prof John O'Flynn (DCU);  
Dr Sarah Raine and Dr Jaime Jones (University College Dublin)

13.30-14.00 Light lunch

14.00-14.45 **Individual Awards: IRC and ERC Grants**

*Chair: Dr Sumona Mukherjee (DCU)*

Patrick Lansley (Irish Universities Association);  
Prof J. Griffith Rollefson (University College Cork);  
Dr Ailbhe Kenny (Mary Immaculate College, UL);  
Prof Elaine Kelly (University of Edinburgh)

**14.45-15.15 Applied Musicology Projects**

*Chair: Dr Marie-Louise Bowe (DCU)*

Dr Róisín Blunnie and Dr Barbara Dignam (DCU);  
Dr Maria McHale (TU Dublin Conservatoire)

**15.15-16.00 Partnership and Collaboration: Ireland and Beyond**

*Chair: Dr Aidan Thomson (University of Galway)*

Dr Aileen Dillane (University of Limerick);  
Prof Elaine Kelly (University of Edinburgh);  
Dr Stephen R. Millar (Queen's University Belfast);  
Dr Ailbhe Kenny (Mary Immaculate College, UL)



## Contributor Biographies

**Adam Behan** is a Government of Ireland Postdoctoral Fellow at Maynooth University. He works primarily on music in the twentieth century, classical and popular, and is especially interested in recordings, music analysis, and cultural history. He has published articles in journals including *Twentieth-Century Music*, *Music Analysis*, *Music & Letters* and the *Journal of the Society for American Music*. In recent years his research has been awarded the Karl Geiringer Scholarship from the American Brahms Society and the Westrup Prize from the Music & Letters Trust. He is currently writing a book on Irish popular music in the twentieth century.

**Róisín Blunnie** is Associate Professor of Music and Programme Chair of the MA in Choral Studies at Dublin City University. As a choral conductor, she directs award-winning Dublin-based chamber choir Laetare Vocal Ensemble, and she recently produced *Ghost Songs: Contemporary Music and Words from Ireland*, a 35-track multi-genre album on the Divine Art Record Label. She is the co-editor with Ciarán Crilly of *Perspectives on Conducting* (Routledge, 2024) and was the DCU team lead for the Erasmus+ project, PRESTO (2021-23).

**Jane Carrigan** is one of Ireland's two National Contact Points for Marie Skłodowska-Curie Actions (MSCA) and is passionate about research and supporting researchers. In her current role she provides tailored support to MSCA applicants across all sectors and disciplines and has a particular focus on widening participation in MSCA. She has over 20 years' experience of working in higher education in Ireland- firstly as an academic, programme director and module coordinator for both undergraduate and postgraduate Journalism & Media Communication programmes, and in more recent years in research administration. Jane previously worked in Dublin City University where she was Research Development Officer for the Faculty of Humanities and Social Sciences and Research Officer in DCU's Institute of Education. Through her roles there she developed a track record in working successfully with researchers applying for EU funding.

**Barbara Dignam** is Assistant Professor of Music at DCU. Her research explores intersections of music, language, technology, and culture with a particular focus on contemporary music in Ireland and music education. She was co-PI on the Erasmus+ project, PRESTO (2021-23). She is co-editor of *Creative Impulses, Cultural Accents: Brian Boydell's Music, Advocacy, Painting and Legacy* (2021), has contributed to *Irish Musical Studies* (2022; 2014) and to journals including *TEMPO* and the *International Journal for Academic Development*. Barbara sits on the Council of the SMI and is the current Chair of SMI Grants.

**Aileen Dillane** is Senior Lecturer in Music at the Irish World Academy, University of Limerick (UL). Her research awards include an O'Donnell Fellowship in Irish Studies, Newman College, University of Melbourne (2016)

and a Fulbright Alumnus Award (2018). She co-founded and co-directs the interdisciplinary research clusters *Popular Music, Popular Culture and Power, Discourse & Society* at UL, and co-edits their associated book series, *Popular Musics Matter: Social, Cultural and Political Interventions* and *Discourse, Power and Society*, both of which are published with Rowman & Littlefield. Aileen was UL PI for the EU-Funded HERA project on *European Music Festivals, Public Spaces and Cultural Diversity* (2019-2022), a five-country research partnership. As well as engaging in popular music and festival research, Aileen performs and writes about Irish traditional music and is currently completing the monograph *Irish (American) Musical Imaginaries*, based on fieldwork in Ireland and Chicago.

**Jelena Gligorijević** is a popular music scholar with a strong international academic record and with multiple research interests ranging from Max Cavalera's World Metal projects to queer karaoke. Her primary field of expertise is, however, in issues of identity and politics in Balkan popular music across the former Yugoslav region, notably Serbia. Owing to a two-year Marie Skłodowska-Curie postdoctoral fellowship, she is currently affiliated to Dublin City University, where she is conducting a cultural and art-based study on Brexit and Britain's popular music. Before that, Jelena has been a recipient of many research grants and awards on all levels of postgraduate education – from an International Fellowship from the American Association of University Women for her MA in Popular Music Studies in Liverpool (2007–2008), to a postdoctoral research grant from Finnish Cultural Foundation for a one-year ethnographic study on popular music practices of Vienna's ex-Yugoslav diaspora (2021–2022).

**Jaime Jones** is an Associate Professor in Ethnomusicology at University College Dublin, with research interests in punk and underground music in Dublin as well as Indian devotional music. As a supervisor she has been involved in six successful IRC PhD Scholarships. She has also recently mentored two IRC Postdoctoral Fellowships ('X-Marks: First Nations and Settler Epistemologies of Graphic Scores', with Dr Patrick Nickleson, 2021-22 and 'Musicking encounters and pathways to inclusion: uses of music among asylum-seekers in Greek reception centres', with Dr Chrysi Kyratsou, 2023-present), as well as an SFI-IRC Pathways Fellowship ('Improvising Across Boundaries: Voicing the experience of women and gender-minority improvising musicians', with Dr Sarah Raine, 2023-2027). She is currently working on a joint Northeastern University/UCD funded grant entitled 'Amplifying Resilience: Digital Sustainability in DIY Music Communities'.

**Elaine Kelly** is Professor of Music and Politics at the University of Edinburgh and currently holds a Leverhulme Major Research Fellowship for a project on music relations between East Germany and the postcolonial world. She is a member of the AHRC peer review council, has been an ERC Starting Grant Panel member since 2020, and has served as a panel member and reviewer for various European national funding bids.

**Ailbhe Kenny** is an Associate Professor of Music Education at Mary Immaculate College, University of Limerick. She is author of *Communities of Musical Practice* (2016), co-editor of *Musician-Teacher Collaborations: Altering the Chord* (2018) and *Sonic Signatures: Music, Migration and the City at Night* (2023). Ailbhe is an Irish Research Council Laureate, Fulbright Scholar, EURIAS fellow, and holds a PhD from the University of Cambridge. Ailbhe was a PI on the HERA-funded project *Night Spaces: Migration, Culture and Integration in Europe* (2019-22) and is currently PI on the IRC-funded *Music in the Intercultural School: Uncovering Spaces for Agency and Belonging* (2022-26).

**Patrick Lansley** is the National Contact point for the European Research Council (AHSS) and Horizon Europe Cluster 2 (Culture, Creativity and Inclusive Society). In this role he supports Irish researchers and innovators across all sectors in applying for European funding, including provision of funding intelligence, navigation of opportunities, networking advice and opportunities, and offering expert advice and tailored consultancy for proposal writers. He would be happy to discuss opportunities further with any interested researchers. Patrick received a degree in music from Cardiff University, and previously worked in research funding and development in three universities, as well as at the Arts and Humanities Research Council in the UK. Outside of work he remains a keen amateur musician and plays trumpet to an acceptable standard. Patrick's role is based in the Irish Universities Association, and supported by the Irish Research Council.

**Maria McHale** is a Lecturer in Musicology at TU Dublin Conservatoire. Her research is concerned with musical culture in fin-de-siècle Ireland and Britain; music and theatre; reception history and historiography. Her most recent publications have focused on opera in Ireland, especially in the context of the Gaelic Revival. She is a founder member of the Conservatoire's Research Foundation for Music in Ireland and has received funding from the Irish Research Council for projects on 'Music at the Abbey Theatre' and 'Music and 1916.' She was both Executive Editor and a Subject Editor for the *Encyclopaedia of Music in Ireland* (2013) and co-editor of *Documents of Irish Music History in the Long Nineteenth Century* (2019).

**Stephen R. Millar** is Lecturer in Anthropology and Ethnomusicology at Queen's University Belfast whose research and teaching focuses on music, conflict, and cultures of resistance. His first book [\*Sounding Dissent: Rebel Songs, Resistance, and Irish Republicanism\*](#) (University of Michigan Press 2020) challenges the parameters of the postcolonial and reconceptualises political resistance through sound, using rebel songs to understand the history of political violence in Ireland. He has published a further fifteen articles and book chapters in a range of international journals and edited volumes including *Ethnomusicology Forum*, the *Journal of the Royal Anthropological Institute*, *Popular Music*, and *Race & Class*. Stephen was awarded a PhD in Anthropology from Queen's in 2017 and holds an MPhil in Music from the University of Cambridge, a BMus in Music from the University of Glasgow. Before joining Queen's, he was a Leverhulme Early Career Fellow in

Ethnomusicology at Cardiff University (2018-2021) and then Assistant Professor of Anthropology at the University of Amsterdam (2021-2023).

**John O'Flynn** is Professor of Music at Dublin City University and currently President of the SMI. Recipient of an IRCHSS fellowship for 2008-2009 his subsequent involvement in research leadership and collaboration included the projects *Mapping Popular Music in Dublin* (Fáilte Ireland/Tourism Ireland 2015-2016), *Music and Initial Teacher Training in Ireland and Northern Ireland* (SCoTENS 2017-2018), *IN-VOICE4MPowerment* (Erasmus+ 2022-2024), and mentorship of two MSCA postdoctoral colleagues from 2019-2024. Book publications include *Music, the Moving Image and Ireland, 1897-2017* (2022), *The Irishness of Irish Music* (2009) and five co-edited volumes. His current monograph project, *Empires of Sound* investigates music and colonial encounters in twentieth-century narrative film. He has carried out grant application reviews for Horizon Europe (MSCA) and the Academy of Finland.

**Sarah Raine** is an SFI-IRC Pathway Fellow based in the School of Music at University College Dublin. Sarah is the PI for *Improvising Across Boundaries: Voicing the experience of women and gender minority improvising musicians* (2023-2027), a four-year collaborative research project in partnership with Improvised Music Company (Dublin). She is the author of *Authenticity and Belonging in the Northern Soul Scene* (Palgrave Macmillan, 2020), and a co-editor of *Popular Music Ethnographies: Practices, places and identities* (Intellect Books, forthcoming 2025), *Towards Gender Equality in the Music Industries* (Bloomsbury Academic, 2019), and *The Northern Soul Scene* (Equinox Publishing, 2019). Sarah is also a book series editor for Equinox Publishing, the co-Managing Editor of *Riffs: Experimental writing on popular music*, an Editor for *Jazz Research Journal*, and a member of the Rhythm Changes conference committee.

**J. Griffith Rollefson** is Professor of Music at University College Cork, National University of Ireland and has served on the faculties of music at the University of Cambridge and UC Berkeley, where he also served as UC Chancellor's Public Scholar. Rollefson is Principal Investigator of the ERC research initiative [CIPHER: Hip Hop Interpellation](#) (2019-2024), which is developing community-engaged digital/ethnographic methods [to map hip hop](#) knowledge flows on six continents and is founding co-editor (with University of Cape Town's Adam Haupt) of the journal [Global Hip Hop Studies](#). His first book, [Flip the Script: European Hip Hop and the Politics of Postcoloniality](#) (University of Chicago Press, 2017), won the Society for Ethnomusicology's 2019 Ruth Stone Book Award and his second book, [Critical Excess: Watch the Throne and the New Gilded Age](#), about Jay-Z, Kanye, Trump and the end of capitalism was published by University of Michigan Press in 2021. His current projects are an open access multi-authored textbook titled, *Planet Rap: Global Hip Hop and Postcolonial Perspectives*; a multi-authored volume stemming from the ERC research titled, *Hip Hop Interpellation: Intertextualities, Archetypes, and Gems of Knowledge in the Global Cipher*, and a monograph titled, *"The Big Pill": Black Musical Metaphysics and Enlightenment Binaries*, currently in development with University of Chicago Press. For more information on Griff's work, please

visit <https://europeanhiphop.org/> and to get involved in CIPHER, check out <https://globalcipher.org/>.

**Kayla Rush** is Assistant Lecturer in Music at Dundalk Institute of Technology, where she teaches in popular music, social science and theatre, among other topics. An anthropologist of art, music, and performance, Kayla's current research examines private, fee-paying rock music schools in global perspective. She previously held a Marie Skłodowska-Curie Individual Fellowship at Dublin City University. Her work has appeared in *Borderlands*, *Liminalities*, *Feminist Anthropology*, *Journal of Popular Music Education* and *IASPM Journal*, among others. She is the author of *The Cracked Art World: Conflict, Austerity, and Community Arts in Northern Ireland* (Berghahn, 2022). She is also a recognised teacher and practitioner of creative ethnography, with a particular interest in ethnographic science fiction.

**Gráinne Walshe** is Assistant Director of the Irish Research Council, with a portfolio that focuses on research partnerships and impact, and is National Delegate for Horizon Europe's Cluster 2 – Culture, Creativity & Inclusive Society. She holds undergraduate and postgraduate degrees from Dublin City University, Warwick University and the University of Limerick (UL) where she was awarded a PhD in Science Education in 2010. Subsequently based at UL, she held various lecturing and research roles there, including as project lead for the SOPHia Project – 'science outreach for promoting physics' as a Leaving Certificate subject – and later as Director of the UL Science Learning Centre from 2020-2021.

**Laura Watson** is Associate Professor of Music at Maynooth University. She was a co-founder of Sounding the Feminists, which campaigned for gender equality in the Irish music world. She is an international Research Collaborator and mentor with the Women's Musical Leadership Online Network (WMLON), funded by the British Arts and Humanities Research Council. Her research currently focuses on popular music and feminism in contemporary Ireland. Recent publications include the co-edited book *Women and Music in Ireland* (2022) and an article on feminist musical activism (2022). Book chapters on Sounding the Feminists, Debussy, Kylie Minogue, and Elizabeth Maconchy are in press.