



## PEDAGOGIES, PRACTICES AND THE FUTURE OF FOLK MUSIC IN HIGHER EDUCATION CONFERENCE

**Thursday 18 - Saturday 20 January 2018**  
**Royal Conservatoire of Scotland, Glasgow**

In partnership with Celtic Connections and Glasgow UNESCO City of Music

### PROGRAMME

#### THURSDAY 18 JANUARY - TRADITION AND CHANGE

- 09.00 - 09.45      **Delegate Registration**  
Jack Bruce Space
- Tea/coffee and networking
- 09.45              **Welcome and Opening Keynote**  
**Prof Joshua Dickson**  
Head of Traditional Music, Royal Conservatoire of Scotland
- 10.20              **Delegate Transition to Paper Sessions**
- 10.30 - 12.10      **Paper Session 1**

	Room R4	Room R5	Room R6	Room - R7
<b>10.30 - 11.00</b>	<p><b>1. Ånon Egeland</b>, Department of Traditional Music, University College of Southeast Norway</p> <p><i>Artification and the impacts of the conservatoire setting</i></p>	<p><b>2. Patrícia Costa</b>, Fado Singer &amp; Masters Student, Aveiro University</p> <p><i>Partying outside: The Portuguese affair</i></p>	<p><b>3. Ragnhild Knudsen</b>, Assistant Professor, University College of Southeast Norway</p> <p><i>The folk/traditional music education in Rauland, Norway</i></p>	<p><b>4. Mary Mitchell- Ingoldsby</b>, Department of Music, University College Cork</p> <p><i>An historical overview of Irish traditional music pedagogy at University College Cork</i></p>
<b>Transition</b>				

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<p>11.05 - 11.35</p>	<p><b>5. Ingrid Wahlberg</b>, PhD Student, Academy of Music and Drama, Gothenberg University</p> <p><i>PhD in progress: Construction of identity within higher folk - and world music education</i></p> <p><b>(CANCELLED)</b></p>	<p><b>7. Jo Asgeir Lie</b>, Rector, Ole Bull Academy</p> <p><i>In the tradition of Spotify and YouTube?</i></p>	<p><b>8. Dr Tríona Ní Shíocháin</b>, Lecturer in Irish Traditional Music, University College Cork</p> <p><i>The challenge of orality at university: Politics, performance and performativity</i></p>	<p><b>9. Pál Richter</b>, Professor, Head of Folk Music Department, Liszt Ferenc Academy of Music</p> <p><i>Folk music in the university education</i></p>
<p><b>Transition</b></p>				
<p>11.40 - 12.10</p>		<p><b>10. Heather Sparling</b>, Canada Research Chair in Musical Traditions, Cape Breton University</p> <p><i>Undergraduate traditional and folk music programs in Canada: Opportunities and challenges</i></p>	<p><b>11. Prof Kristiina Ilmonen</b>, Professor of Folk Music, Sibelius Academy, University of the Arts Helsinki</p> <p><i>Growing an artistic identity as a folk music professional - Pedagogical choices at the Sibelius Academy folk music department</i></p>	<p><b>12. Dr Daithí Kearney</b>, Department of Creative Arts, Media and Music, Dundalk Institute of Technology</p> <p><i>The relevance of regional identities in traditional music today and implications for teaching</i></p>

12.10 - 13.00      **Networking Lunch**  
 Jack Bruce Space

13.00 - 14.05      **Paper Session 2**

	Room R4	Room R5	Room R6	Room R7
<p>13.00 - 13.30</p>	<p><b>13. Vilma Timonen</b>, Lecturer in Folk, Music, Sibelius Academy, University of the Arts Helsinki</p> <p><i>Towards educational development through intercultural collaboration: Local as a vehicle for global</i></p>	<p><b>14. Jane Blair MacMorran</b>, Director, Appalachian, Scottish, and Irish Studies Program, East Tennessee State University</p> <p><i>Tradition and change: Bluegrass, Old Time, Celtic, and Country Music at East Tennessee State University</i></p>	<p><b>15. Dr Lori Watson</b>, Lecturer in Traditional Music, Royal Conservatoire of Scotland</p> <p><i>The new traditional school in Scotland: Perspectives on innovation and artistry</i></p>	<p><b>16. Jack Talty</b>, Irish Research Council Government of Ireland Postgraduate Scholar, University of Limerick</p> <p><i>The Ivory Tower and The Commons?: Problematising traditional arts pedagogy in Irish higher education</i></p>

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Transition				
13.35 - 14.05	<p><b>17. Dr Simon McKerrell</b>, Associate Dean of Research and Innovation, Newcastle University</p> <p><i>An ethnomusicological approach to practice based research in traditional music</i></p>	<p><b>18. Nate Olson</b>, Assistant Professor, Bluegrass Old Time and Country Music, East Tennessee State University</p> <p><i>Barriers to entry: How US institutions and the National Association of Schools of Music (NASM) resist the inclusion of folk music in higher education</i></p>	<p><b>19. Mark Sheridan</b>, Reader in Music and Creativity, University of the Highlands and Islands</p> <p><i>The community is the pedagogy</i></p> <p><b>(CANCELLED)</b></p>	<p><b>20. Dr Aileen Dillane</b>, Lecturer in Music, Irish World Academy of Music and Dance</p> <p><i>Reconsidering here and there: Teaching Irish (traditional) music in a Midwestern American university setting</i></p>

14.05 - 14.25 **Tea/coffee and networking**  
Jack Bruce Space

14.25 - 15.30 **Paper Session 3**

	Room R4	Room R5	Room R6	Room R7
14.25 - 14.55	<p><b>21. Margaret Bennett</b>, Lecturer in Traditional Music, Royal Conservatoire of Scotland</p> <p><i>Incorporating traditional training methods in the teaching of Scots and Gaelic songs and music.</i></p>	<p><b>22. Roger Landes</b>, Professor of Practice, School of Music, Texas Tech University</p> <p><i>'Occupying' the Ivory Tower: Vernacular music and the academy</i></p>	<p><b>23. Sven Ahlbäck</b>, Professor of Folk Music, Royal College of Music, Stockholm</p> <p><i>Folk music theory - developing practice. Approaches to teaching folk music theory as a subject within performance studies at Kungliga Musikhögskolan, Stockholm, Sweden</i></p>	<p><b>24. Kelly Boyle</b>, Lecturer, School of Music, University College Cork</p> <p><i>Irish traditional music as a 'world music': Designing and delivering Irish music courses for international visiting students</i></p>
Transition				
15.00 - 15.30	<p><b>25. Iain Fraser</b>, Fiddle Teacher, Merlin Academy of Traditional Music</p> <p><i>What does the future hold?</i></p>	<p><b>26. Dr Mark DeWitt</b>, Professor and Dr Tommy Comeaux Endowed Chair in Traditional Music, University of Louisiana at Lafayette</p> <p><i>Postsecondary training in local oral traditions in the United States</i></p>	<p><b>27. Prof Susanne Rosenberg</b>, Head of Department of Folk Music, Royal College of Music Stockholm</p> <p><i>Heartbeat and breath: Describing the Swedish folk singing style and methods for teaching</i></p>	<p><b>28. Dr Niall Keegan</b>, Director of Undergraduate Studies, Irish World Academy of Music and Dance</p> <p><i>Conferring the Ceili – the negotiation of tradition and institution in the traditional music and dance programmes of the Irish World Academy</i></p>

15.30 **Panel-led forum and review**

Stevenson Hall

16.00 **Delegate free time**

17.00 **Creative Conversation**

Stevenson Hall

**Welcome**

Stevenson Hall

**Prof Jeff Sharkey**

Principal, Royal Conservatoire of Scotland

On the Thursday evening we are delighted to be bringing together world renowned musicians, industry leaders and academics to discuss some of the key conference themes through conversation, debate and performance. This is an opportunity for a wider audience to engage with, and learn from, the visiting international academics and musicians.

We are delighted this session will be opened by **Fiona Hyslop MSP**, Cabinet Secretary for Culture, Tourism and External Affairs, The Scottish Government.

Facilitated by **Prof Gary West**, Presenter of Radio Scotland's Pipeline, panel members include **Ros Rigby OBE**, Former Performance Programme Director of the Sage Gateshead and Co-Founder of Folkworks; **Sven Ahlbäck**, Professor of Folk Music, Royal College of Music, Stockholm and Head of Research & Development, DoReMIR Music; **Mary Ann Kennedy**, Musician and Broadcaster, Presenter, BBC Alba and co-owner, Watercolour Music and **Dr Niall Keegan**, Associate Director of the Irish World Academy of Music and Dance, University of Limerick.

19.00 **Close of Day One**

**FRIDAY 19 JANUARY – LEARNING & TEACHING**

09.00 - 09.30 **Delegate Registration**  
Jack Bruce Space

Tea/coffee and networking

09.30 **Opening Keynote**  
Ledger Recital Room

**Prof Susanne Rosenberg**  
Head of Department of Folk Music, Royal College of Music Stockholm

10.10 - 10.15 **Delegate Transition to Case Study Sessions**

10.15 - 11.55 **Case Study Session 1**

	Room R4	Room R5	Room R6	Room R7
<b>10.15 - 10.45</b>	<p><b>29. Anna-Wendy Stevenson,</b> Programme Leader, BA (Hons) Applied Music, The University of the Highlands and Islands</p> <p><i>Developing communities of musical practice using a blended learning model</i></p>	<p><b>30. Mary Mitchell- Ingoldsby,</b> Department of Music, University College Cork</p> <p><i>Thoughts and reflections on pedagogical practice in Irish Traditional Music at University College Cork</i></p>	<p><b>31. Mark Simos,</b> Associate Professor, Songwriting Department, Berklee College of Music, Boston, MA, U.S.</p> <p><i>Passing on the tunesmith's craft: New pedagogical approaches for composing tunes in traditional styles and forms</i></p>	<p><b>32. Olof Misgeld,</b> Senior Lecturer in Folk Music Theory and PhD student, Royal College of Music Stockholm</p> <p><i>Style analysis methods in performance studies within folk music programs at Royal College of Music Stockholm</i></p>
<b>Transition</b>				
<b>10.50 - 11.20</b>	<p><b>33. Petri Prauda,</b> Lecturer in Folk Music, Sibelius Academy, University of the Arts Helsinki</p> <p><i>Ensemble performance pedagogy and methodology at the Sibelius Academy Folk Music department</i></p>	<p><b>34. Kelly Boyle,</b> Lecturer, School of Music, University College Cork</p> <p><i>Creating, teaching, and contextualizing performing ensembles: A case study of the Javanese Gamelan at University College Cork</i></p>	<p><b>35. Hamish Napier,</b> Lecturer in Traditional Music, Royal Conservatoire of Scotland</p> <p><i>Practical musicianship and theory in the traditional music department</i></p>	<p><b>36. Sven Ahlbäck,</b> Professor of Folk Music Royal College of Music, Stockholm</p> <p><i>We hear what we know - on tonality in traditional Swedish folk music in a modern society</i></p>

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Transition				
11.25 - 11.55	<p><b>37. Soma Salamon,</b> Lecturer and Doctoral Student, Liszt Ferenc Academy of Music</p> <p><i>How to perform and teach Béla Bartók's earliest peasant flute recordings from Transylvania</i></p>	<p><b>38. Dr Triona Ní Shíocháin,</b> Lecturer in Irish Traditional Music, University College Cork</p> <p><i>Ceol trí Ghaelainn/Music through Irish: New curricular developments in Irish traditional music at University College Cork</i></p>	<p><b>39. Marie Fielding,</b> Tutor in Traditional Music, Royal Conservatoire of Scotland</p> <p><i>Performance class pedagogy for fiddle and cello in the traditional music department at Royal Conservatoire of Scotland</i></p>	<p><b>40. Mark DeWitt,</b> Professor and Dr Tommy Comeaux Endowed Chair in Traditional Music, University of Louisiana at Lafayette</p> <p><i>Pedagogy and Administration of Traditional Music Ensembles</i></p>

12.00 - 13.00 **Networking Lunch**  
Jack Bruce Space

13.00 - 14.40 **Case Study Session 2**

	Room R4	Room - R5	Room - R6	Room - R7
13.00 - 13.30	<p><b>41. Prof Timo Alakotila,</b> Artist Professor and Lecturer, Folk Music Department, Sibelius Academy, University of the Arts Helsinki</p> <p><i>Improvising solos in traditional dance tunes</i></p>	<p><b>42. Dr Liz Doherty,</b> Lecturer in Irish Traditional Music, Ulster University</p> <p><i>TAP (Traditional Arts Pedagogy): The university's response to Arts Council research</i></p>	<p><b>43. Prof Joshua Dickson,</b> Head of Traditional Music, Royal Conservatoire of Scotland</p> <p><i>Sang Scuil, Sgoil nan Oran: Language and song for the post-revival generation</i></p>	<p><b>44. Mats Berglund,</b> Teacher, Ingesund College of Music</p> <p><i>Borderless asymmetrical polska beat! Or, What does the phonograph tell us?</i></p>

Transition

13.35 - 14.05	<p><b>45. Antti Paalanen,</b> Folk Music Department, Sibelius Academy, University of the Arts Helsinki</p> <p><i>The dialogue between folk musician and instrument</i></p>	<p><b>46. Dr Adèle Commins,</b> Head of Department of Creative Arts, Media and Music, Dundalk Institute of Technology</p> <p><i>Traditional music at Dundalk Institute of Technology: Where creative arts and technology meet</i></p>	<p><b>47. Unni Løvlid,</b> Traditional Vocal Music, Norwegian Academy of Music</p> <p><i>Tonality in Norwegian traditional vocal music, and how to teach it at the academy of music</i></p>	<p><b>48. Roope Aarnio,</b> Lecturer in Folk Music, Sibelius Academy, University of the Arts Helsinki</p> <p><i>Practical methods of teaching folk music theory</i></p>
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Transition				
<p><b>14.10 - 14.40</b></p>	<p><b>49. Pauliina Syrjälä</b>, Doctoral Student and MMus, Lecturer in Folk Music, Sibelius Academy, University of the Arts Helsinki</p> <p><i>Tradition with A New Twist: The Revival of the Stick-playing Technique on Kantele</i></p>	<p><b>50. Dr Dawn Corso</b>, Assistant Professor, Music Education &amp; Ethnomusicology, University of Arizona</p> <p><i>Re-inventing tradition? Teaching and learning Irish traditional music in U.S. higher education</i></p>	<p><b>51. Prof Fred Freeman</b>, Traditional Music Visiting Professor, Royal Conservatoire of Scotland</p> <p><i>Language and Song</i></p>	<p><b>52. Dr Lori Watson</b>, Lecturer in Traditional Music, Royal Conservatoire of Scotland</p> <p><i>Spotlight: Traditional Music Research from the Royal Conservatoire of Scotland</i></p>

14.40 - 15.00 **Tea/coffee and networking**  
Jack Bruce Space

15.00 - 16.05 **Case Study Session 3**

	Room R4	Room R5	Room R6	Room R7
<p><b>15.00 - 15.30</b></p>	<p><b>53. Vima Timonen</b>, Lecturer and Doctoral Student and <b>Petri Prauda</b>, Lecturer, Folk Music Department, Sibelius Academy, University of the Arts Helsinki</p> <p><i>Traditional music as a vehicle for creativity – improvisation as a means for holistic artistic growth</i></p>	<p><b>54. Dave Francis</b>, Folk Musician, Trad Music Forum, TRACS</p> <p><i>Networking the non-formal sector</i></p>	<p><b>55. Prof Susanne Rosenberg</b>, Head of Department of Folk Music, Royal College of Music Stockholm</p> <p><i>Folk Song Lab: Deconstruction folk song as a tool for improvisation</i></p>	<p><b>56. Nate Olson</b>, Assistant Professor, Bluegrass Old Time and Country Music, East Tennessee State University</p> <p><i>The acoustic innovators cohort: Cultivating creative capacities</i></p>

Transition				
<p><b>15.35 - 16.05</b></p>	<p><b>57. Anne Lederman</b>, Folk Fiddle Instructor, York University and Head of Celtic-Canadian Fiddle Program, Royal Conservatory of Music Toronto</p> <p><i>The Canadian situation</i></p>	<p><b>58. Ami Petersson Dregelid</b>, folkdancer and folkdance teacher and <b>Ellika Frisell</b>, folkmusician and fiddle teacher at Royal College of Music Stockholm</p> <p><i>Dancing for playing and playing for dancing: A methodical approach based on the idea of a common “language of folk”.</i></p>	<p><b>59. Dr Sandra Joyce</b>, Director, Irish World Academy of Music and Dance, University of Limerick</p> <p><i>A lasting song - Sustaining traditional singing at the Irish World Academy</i></p>	<p><b>60. Prof Kristiina Ilmonen</b>, Professor of Folk Music, Sibelius Academy, University of the Arts Helsinki</p> <p><i>Artistic research and folk music - experiences from doctoral education at Sibelius Academy</i></p>

16.05 - 16.25

**Tea/coffee and networking**

Jack Bruce Space

16.25

**Panel-based forum and review**

Stevenson Hall

17.00

**Close of day two and free time for delegates**

19.30

**Delegate Ceilidh**

National Piping Centre, 30-34 McPhater Street, Glasgow, G4 0HW. The venue is a two minute walk from the Royal Conservatoire of Scotland.

The National Piping Centre is a national and international centre of excellence for the instrument and its music. They offer world class bagpipe education, as well as a large event space ideal for celebrations and sharing music, and the Museum of Piping which features treasures of the piping world.

This Ceilidh will be an opportunity for delegates to perform and learn from each other's disciplines and musical traditions.

Delegates will be offered a welcome drink and buffet supper. A cash bar will be available for the rest of the evening.

23.00

**Ceilidh close**



**SATURDAY 20 JANUARY – ASSESSMENT AND FEEDBACK**

09.30 - 10.00 **Delegate Registration**  
Jack Bruce Space

Tea/coffee and networking

10.00 - 10.30 **Opening Keynote**  
Ledger Recital Room

**Prof Kristiina Ilmonen**  
Professor of Folk Music, Sibelius-Academy, University of Arts Helsinki

Music conservatories and academies routinely use various systems of assessment and feedback to evaluate students' performance skills in the context of professional level studies. Assessment is usually thought to serve at least two purposes, the grading of the student and as a tool for learning. Often assessment happens after a performance has been given, either in a private situation for a jury only, or in a public concert. But how much does the student actually benefit from the feedback? What are we actually assessing? What do students understand and remember from feedback and does it really help them to develop? Do we know for sure if feedback after a (public) concert is actually useful for the student, or can it be even harmful? If we think that assessment feedback is necessary, when is it necessary and how should we deal with it?

10.30 - 12.00 **Parallel Workshops**

These workshops are open forum environments to discuss the latest theories and practices with regard to assessment's roles in a folk and traditional music context, and thereby what delegates can learn from each other in the development of future practices.

Each workshop facilitated by a chair who leads with a series of questions and issues. These same chairs will lead the final discussion during the closing review session.

	Room R4	Room R5	Room R6	Room R7
<b>10.30 - 12.00</b>	<b>Chaired by Prof Joshua Dickson</b> , Head of Traditional Music, Royal Conservatoire of Scotland	<b>Chaired by Prof Kristiina Ilmonen</b> , Professor of Folk Music, Sibelius-Academy, University of Arts Helsinki	<b>Chaired by Sven Ahlbäck</b> , Professor of Folk Music, Royal College of Music, Stockholm	<b>Chaired by Dr Lori Watson</b> , Lecturer in Traditional Music, Royal Conservatoire of Scotland

12.00 - 12.20 **Tea/coffee and networking**  
Jack Bruce Space

12.20 - 12.50 **Panel-based forum and review**  
Ledger Recital Room

**Closing Address**  
**Prof Joshua Dickson**  
Head of Traditional Music, Royal Conservatoire of Scotland

13.00

**Delegate Lunch**

Jack Bruce Space

14.00

**Conference Close and Delegates Depart**

Thank you very much for joining us in Glasgow and participating in the *Pedagogies, Practices and the Future of Folk Music in Higher Education Conference*.

We hope you will be able to stay in Glasgow and experience some of what the city has to offer, as well as take part in the Celtic Connections Festival.

Full event listings can be found at [www.celticconnections.com](http://www.celticconnections.com) including for the **Royal Conservatoire of Scotland Traditional Music Showcase** taking place at the Glasgow Royal Concert Hall. Please note this event is not included as part of the delegate package.

Led by award-winning tutor Jenn Butterworth in association with RCS Artistic Director of Traditional Music Phil Cunningham, the students of the Royal Conservatoire of Scotland's BMus Traditional Music course will perform an afternoon of newly composed and arranged music. The 40-strong cast of up and coming musicians will form a folk big band to showcase some of the great work created at the Conservatoire this year.