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'Enigmatic territories': geographies of popular music

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Abstract:

Music is by nature geographical. Musical phrases have movement and direction, as though there are places in the music: quiet places and noisy places, places that offer familiarity, nostalgia or a sense of difference, while the dynamism of music reflects changing lives. Sound is a crucial element in the world we construct for ourselves, and the world that others construct and impose on us (Connell and Gibson 2003: p280).

I Introduction: music geography as 'enigmatic territory'

It is within the embryonic field of cultural geography which originated in the late 1960s that the subfield of music geography found its eventual academic legitimation (see Carney 1998), moving beyond a visual bias within geographical approaches (Kong 1995a; 1995b) and a previously cultural elitist dismissal of popular culture and music as "*mere entertainment*", *trivial and ephemeral*' (ibid: p184) to an appreciation of the way in which '*the place of music adds to the geography of cultural politics*' (Smith 1997: p504). Music geography scholarship was pioneered in 1968 with the first publication on music authored by a professional geographer entitled 'Music Regions and Regional Music' (Nash 1968) and a salient amount of research papers, articles, theses and books have been published in the following four decades¹, marked by a diversity of approaches and methodologies which is undoubtedly reflective of the nature of popular music scholarship itself (Carney 1998). However, though geography is beginning to embrace the capacity of sound and hearing in developing new ways of thinking about space and place², explicit scholarship on geographies of popular music remains scant. If '*writing about music is like dancing about architecture*' (Smith 1997: p505) then the complexity of expressing the power and meaning of music in writing presents significant epistemological, theoretical and methodological challenges that demand a creativity and a level of interdisciplinary knowledge that is indeed daunting to the researcher. This may partly explain the marginalisation of popular music within academic scholarship broadly and, with particular reference to the cultural geographic perspective, why the study of popular music has remained '*enigmatic territory*' (Connell and Gibson 2003: p3).

This discussion aims to present an introduction to my research on geographies of popular music. Using case studies, the potential of interdisciplinary study in considerations of the complex interactions between place, identity and popular music will be explored. The first example refers to the significance of social policy's impact in shaping a specific national identity related to an invented, idyllic place which was culturally supported through the promotion of appropriate national music and the censorship of alien, foreign 'corrupting' music. The second case study looks at the relationship between the local and popular music, examining the representation of place in

¹ See Kong 1995; Carney 1998 for a review of existing work.

² Notably, Leyshon *et al.* 1995 and Connell and Gibson 2003.

the music of a Cork singer-songwriter, John Spillane. The third case study looks at migration and mobility and the role of music in mediating the struggle for identity and belonging in a local context. These case studies are quite distinct in terms of methodological approach: the first linking a cultural-geographic with a socio-historical analysis; the second as a lyrical textual analysis in demonstrating links to physical geography; and the third as a more theoretically informed discussion, which seeks to develop a conceptual framework in the interdisciplinary interface of popular music studies and social geography. They are also chronologically distinct in that the first study is retrospective, the second present-oriented and the third also situated within the present, but suggestive of future musical mutations within the Cork soundscape. This diversity in approach demonstrates the multiplicity of ways in which geographical approaches may consider musical production and consumption, and coherency is hopefully apparent in that each seeks to extrapolate new ways of thinking about the way in which popular music is implicated in negotiating the relationship between place and identity.

II The place of music and national identity – Ireland 1922-1960

Following Kong, who urges music geographers to '*put music firmly back into its socio-political context*' (Norris 1989: p9 cited in Kong 1995a: p23), this first case study will look at the way in which the nuances of Irish socio-political history have played a key role in shaping Irish identity through the construction of legitimate and, particularly with reference to popular music, illegitimate musical practices. This is also cognisant of Street's assertion of the fallacy of considering the state's involvement in musical matters as a '*peculiarity of authoritarian regimes*' (1997: p77).

The newly established Irish Free State bore little evidence of its revolutionary origins with regard to socio-political progressivism – its leaders being described by one of their members, Kevin O'Higgins, as '*the most conservative-minded revolutionaries that ever put through a successful revolution*' (1923, cited in Knirck 2003: p212). It was not long before the ultra-conservative Irish establishment and its supporting 'bourgeois cadre' '*sired a repressive zeitgeist of social and cultural conservatism*' (Ó hAllmhuráin 2005: p9) which was to have long-lasting impact on Irish society until at least the late 1960s. In the 1920s, roaring elsewhere but merely whispering on Irish shores, the moral crusaders focused particularly on an anti-jazz rhetoric, as articulated by the Archbishop of Tuam 1927: '*instead of Irish dances, we have sensuous contortions of the body timed to a semi-barbaric music*' (cited in Long 2006), which signifies the racism endemic in attitudes towards the new dance and music styles originating in Black-American communities. Similarly, the Bishop of Galway in 1924 exhorted his flock to play an active role in protecting Irish society from the worst excesses of foreign, corrupting values, condemning the burgeoning music and dance styles as '*not the clean, healthy national dances but importations from the vilest dens of London, Paris and New York, direct and unmistakable incitements to evil thought and evil desire*' and urging parents to control their children's cultural activities: '*Fathers of this parish, if your girls do not obey you, if they are not in at the hour appointed, lay the lash upon their backs. That was the good old system and that should be the system today*' (Irish Catholic Directory 1924 cited in Curtis 1994). The Gaelic League in 1934 accused the Minister for Finance of being anti-nationalist in his musical tastes and '*selling the musical soul of the nation...He is jazzing every night of the week*' (cited in Ó hAllmhuráin 2005: p11). Such clerical and establishment pressures eventually culminated legislatively in the introduction of the Dance Hall Act 1935, which imposed limitations on all public dances which would henceforth require a license held by a person of 'good character' and obtained from a district justice (see Ó hAllmhuráin 2005; Smyth 1993).

The constraints on participating in 'foreign dances' had an enormous impact in terms of the promotion of Irish dance music, which was accorded a special position in Irish society as '*the musical equivalent of Irish thought and its modes*' (Derrig, 1937 cited in Henry 1989: p69) and the musical embodiment of DeValera's ideological vision of Ireland as played out in his St. Patrick's day

dream-speech³ (see Henry 1989). Thus the situating of legitimate musical practice within a rural, pastoral, spiritual, mythologised, idyllic construction of place had a profound implication in the negotiation of Irish ethnic identity and attending notions of cultural (nationalist) allegiance in the early decades of independence.

With the advent of the showband era in the early 1960s, it became clear that American popular culture was to be instrumental in modernising Irish society and *'in prising open the cultural sterility of an overly essentialist national culture'* (McLaughlin and McLoone 2000: p183). In Power's reflection on changing cultural norms, he demonstrates the shifting identities as mediated through engagement in popular music and dance: *'DeValera's pastoral vision was taking one hell of a battering; his "comely maidens" were fleeing the fields and villages for Brendan Bowyer in the nearest ballroom and the "athletic youths" were chasing them chasing him'* (Power 1990: p17). The Catholic hierarchy remained suspicious of the new popular musical forms that were emerging in a changing Ireland. In 1962, Irish people were warned of the *'moral dangers of dancing after midnight'* by the Bishop of Derry, who urged *'moderation'* in the number of dances attended⁴. Particularly pertinent to the Irish context is Stokes' (1994a) assertion that *'social dance bringing together unmarried men and women in public space is a problem in any society in which social and moral order is imaged in terms of marriage and the confinement of sexuality within the domestic unit'* (Stokes 1994a: p23). With Lemass' induction in 1959 as Taoiseach and his introduction of a new liberalising socio-political agenda, most Irish political leaders would come to welcome the emerging musical and cultural revolution that took place within this context of economic reform in the 1960s. Though processes of globalisation and modernisation eventually wrested control of musical practice from establishmentarian clutches, the musical impact of prioritising traditional music and imagined cultural notions of 'Irishness' (both 'indigenous' and 'diasporic') has, it is argued, resulted in a continuously narrow normative framing of what Irish popular music *should* sound like and what type of identity it *should* represent (see McLaughlin and McLoone 2000; Rolston 2001; Smyth 2005).

III The place of music and local identity – a lyrical representation of Cork

This section will seek to explore the disciplinary links between popular music scholarship and cultural geographical approaches, with reference to the context of Cork, in developing an interpretation of popular music's cultural significance in making sense of the way in which identity is bound up in interactions with local space. In terms of theoretical approach, the interest of this discussion relates to Cohen's articulation of music's role the construction of place (1998: p269). In particular, it examines one aspect of the way in which place is 'produced' through musical practice in focusing on the lyrical representation of place in the music of one local artist.

Lyrics are an important aspect of popular music production and as argued by Connell and Gibson, *'nothing should more closely signify the relationship between music, place and identity than the words of songs, especially where performers and audiences have broadly similar interpretations'* (2003: p71)⁵. While a textual analysis of lyrics can only offer a partial understanding of the ways in

³ 'That Ireland which we dreamed of would be the home of a people who valued material wealth only as a basis of right living, of a people who were satisfied with frugal comfort and devoted their leisure to the things of the spirit; a land whose countryside would be bright with cosy homesteads, whose fields and villages would be joyous with sounds of industry, the romping of sturdy children, the contests of athletic youths, the laughter of comely maidens; whose firesides would be forums of the wisdom of serene old age' (DeValera, Irish Press 1943).

⁴ The showbands were prohibited from performing during Lent to remind the Irish people of their priorities (Smyth 2005, p. 138).

⁵ Connell and Gibson (2003), incidentally, dedicate a full chapter to a consideration of place and lyrics.

which place and identity is represented within music, the geography of popular music lyrics presents at least an interesting starting point for such explorations.

Cork natives, or 'Corkonians', have a reputation for fierce sense of pride in their place⁶, as may be illustrated musically in the example of John Spillane, who is one of the more successful native troubadours to emerge from the rich local scene of guitar-playing singer-songwriters⁷ located in Cork⁸. John describes the county of Cork as 'the centre of the universe' (www.myspace.com/johnspillane) and this Cork-centric idolization of place is certainly apparent in Spillane's music and his lyrics represent an example of the way in which music is implicated in 'the sensuous production of place' (Cohen 1998: p269).

For example, 'Farranree' is a song written to celebrate Cork's designation as European City of Culture 2005, and is described on Spillane's website as 'a homage to Cork, a city which has always inspired John' (<http://www.johnspillane.ie/biography>), and which explores his emotional attachment to Cork:

Someday when I'm free
I'm going up to Farranree
I'm going up to the King's Country
To see what I can see

I'm going to look down on this town
City of Angels, City of Rivers
City of Dreams
City of Women, City of Boys
City of Sorrows, City of Joys
City of Sunsets, in a Valley of Gold
City of Secrets, that never will be told
That never will be told

'Farranree' articulates the dynamic and often contradictory meanings and emotions which we can hold in relation to place ('City of Sorrows/City of Joys') and the complex ways in which place can be both familiar and strange ('City of Secrets, that never will be told'). Farranree in this context, it is suggested, offers an alternative and unique lens through which to view and gain an understanding of the city ('To see what I can see'), with reference to the actual physical landscape (the area being situated on a hill overlooking the city, hence 'I'm going to look down on this town'), but Farranree also represents an escape to a spiritual and perhaps, idyllic, 'King's country', which is currently inaccessible to the author (who is 'Blinded by Angels/Blinded by Visions/Blinded by Love') and the journey to which should only be embarked upon 'Someday when I'm free'.

The evocation of Cork as a spiritual place is also presented in the song 'Dunnes Stores Girl', where Cork city offers 'the rebel streets of our dreams'. 'Prince's Street' is one such 'rebel street' that is evoked in the eponymous track released in 2002. 'Prince's Street' maps a week-long rambling through Cork and, like much of Spillane's work, is infused with poetic, dreamlike imagery which incorporates local geographic spaces into a seemingly incorporeal world:

⁶ For example this is contemporarily evidenced (and perhaps to some extent maintained) by the home-grown and very popular website www.peoplesrepublicofcork.com, which partly serves as a site for lambasting Cork's longstanding rivals, the 'jackeens' of Dublin and for establishing Cork as the 'true (cultural?) capital of Ireland', as claimed by its inhabitants.

⁷ For an examination of the cultural, economic and social contexts which produced a plethora of Irish singer-songwriters see Smyth (2004).

⁸ A tradition celebrated in the song 'Magic Night in the Lobby Bar', 2002

I spent Monday on Strawberry Hill
Till I fell and I landed on your window-sill
I hung there by a golden fine web
I had woven from a hair of your head

The lyrics of 'Prince's Street' again convey particular images of the Cork cityscape, and though more subtle in this context, the identifications of idiosyncratic Cork landmarks are obvious to its inhabitants:

I spent Tuesday just walking through town
Till I saw a gold angel come tumbling down

This almost certainly refers to the golden angel on St. Fin Barre's cathedral, gifted to the people of Cork by the 19th century architect, William Burges, who designed the new cathedral in 1862. According to legend, the start of the apocalypse will be signalled by the angel blowing into his horn and another local legend holds that should the statue be knocked off its perch, this would signify the demise of the city of Cork (confirmed by St. Fin Barre cathedral's tourist officer, personal communication, 28th June), the lyrics thus incorporating a mythopoetic element to the evocation of place.



The Resurrection Angel:

Image from <http://cathedral.cork.anglican.org/history4.html>

Other historical, and perhaps quirky, landmarks included by Spillane in 'Prince's Street' are the Shandon Bell Tower and another peculiarity of the Shandon street area:

Till up in a tower I heard some bells chime
I saw a great goldfish take wing like a swan

The pealing of Shandon Bells is a very familiar sonic characteristic of Cork as those living under the peculiar salmon-shaped weather vane (what is locally dubbed 'de goldie fish') can attest, endlessly chiming as tourists and aspiring campanologists try their hand at ringing the bells.



Shandon Steeple:

Image from http://www.corkpastandpresent.ie/corkimages/camera_club-shandon.shtml

The song 'Orca, Orca Killer Whale' (2006) presents a humorous reflection on a particular event in Cork city, when three killer whales swam up Cork's south channel of the river⁹, but is also infused with examples regarding the ways in which associations with place indicate particular expected identities. This is a song which is always very well received at John Spillane performances and presents a 'narrativisation of place' (Bennett 2004: p2) to which audiences respond perhaps because of the familiarity of places, interpretations and colloquialisms included in the lyrics. Spillane reflects on his own story-telling style and his role in the documentation of the social history and geography of Cork when he sings:

I met an old woman in the super market
She said John you have to write a song about the whales
Who else is going to do it?

The lyrics document the cityscape of Cork with rich reference to familiar local sites/sights: established public spaces for musical performance ('I met a busker on Paul Street'); local buildings ('Well, they swam up to the city hall'); a local pub, with particular reference to drug-taking indulged in by its sometime patrons ('There was lads coming out of Charlies/ At one O' clock in the morning/ They were out of their heads on E's/ They thought they were after taking one too many/ When they saw the three whales on Union Quay'); the river itself ('Well they swam right up the south channel/ Where there wasn't that much water'); institutions for musical learning ('They came up as far as the School of Music/ They came to hear the human children playing the violin'); historic sites ('The salmon were jumping into the nets/ Down by Blackrock Castle/ To get away from the mammals'); birds ('A fella saw a duck swimming/ On the pleasant waters of the Lee'); and fish ('Old fellas were saying/ When I was a young fella/ You could walk across the river Lee/ On the backs of the mullet/ That's how plentiful they were')¹⁰; institutes of education ('The crowd from the university/ Seemed fairly on the ball'); and Cork harbour ('Out past Roche's Point'). Thus, the narrative of a specific event in Cork's history is very much mediated through the representation of place within Spillane's lyrics. The song ends with a reflection on the peculiarity of Cork people's identity:

⁹ See <http://news.bbc.co.uk/2/hi/europe/1392353.stm>

¹⁰ He also includes a reference to the (locally) alleged inedibility of the Lee fish, the mullet: 'The Irish won't eat the mullet / We think we're too good/ They say they eat the shit off the bottom/ I'd say they're grand/ The French love them'

That was the summer of the whales
Now they're just a vague memory
The strange people of Cork
We have the memory of a goldfish

and a reiteration of the importance of documenting such happenings within the city (a seeming necessity given the alleged short memory of its inhabitants):

I met an old woman in the super market
She said John you have to write a song about the whales
Only for her there'd be no song
I went ORCA ORCA KILLER WHALE
ORCA ORCA KILLER WHALE

The song 'The Madwoman of Cork' (2005), penned by poet Patrick Galvin, opens with a sampling of the call of the echo boys, which is an instantly recognisable aural texture of the Cork city soundscape, an example of the 'localization of noise' (Attali 1985) which carries significant resonance and associative meaning for its listeners. With reference to Spillane's lyrics, Bennett's (2004) encapsulation of the power of music in the local context seems pertinent:

Music, then, plays a significant part in the way that individuals author space, musical texts being creatively combined with local knowledges and sensibilities in ways that tell particular stories about the local, and impose collectively defined meanings and significance on space (2004: p2).

Arguably, Spillane's awareness of such 'local knowledges' and 'collective sensibilities' allows him to create an affective affinity with local audiences in ways that produce an immediate sense of a solidarity and an 'imagined community' (Anderson 1983) and, given Cork's burden of being a 'second city', may comprise an example of Spivak's 'strategic essentialism' (though perhaps facetiously applied in this context) in Spillane's iteration of Cork's unique beauty and geography. While Cork natives are 'in' in relation to Spillane's lyrical representations of place, those who are unfamiliar with the city are 'out' and thus, as Stokes remarks, the 'places' constructed through music involve notions of difference and social boundary (Stokes 1994a: p3), a sense of difference no more emphatically celebrated than by Corkonians themselves.

IV Crossing borders – music and migration

Identities are multidimensional, constantly being renegotiated, but never divorced from place (Connell and Gibson 2003: p281)

In terms of the way in which migration and mobility impact upon musical practice, Cork city again presents itself as an interesting focus of study. Cork has experienced profound changes in recent years as the city has, like the rest of Ireland, become a site of immigration – in stark contrast to its long history of emigration. Given this context of new immigration flows, Cork's own spatial identity is in a state of flux as it rapidly evolves from an essentially mono- to a multi-ethnic society, and one might question how Cork is being (re)produced and how is music, in Cohen's words, '*implicated in the politics of place, the struggle for identity and belonging, and power and prestige*' (1998, p288)? Cork is an exciting site, therefore, for a qualitative exploration of complex identities and, as Rehan puts it, to examine how music '*act[s] as a pivot around which notions of cultural allegiance and ethnic identity [are] established and negotiated*' (2004, p5). New communities are now establishing themselves in Cork – Polish, Chinese, Nigerian, Lithuanian,

Romanian – and new musical sounds are beginning to emerge in the city, in its streets, pubs and clubs, which provides a rich and arresting site for research¹¹.

Popular music academic literature is increasingly engaging in the significance of 'locality' as a site for conceptualising social and cultural processes¹². Also within the academic context, social geography offers a useful perspective in illustrating the fluid and contested meanings of place (see Bennett 2000: p63), while within ethnomusicology, the work of Slobin (1992) is particularly useful in presenting the idea of the local as a '*multiply articulated space*' (Bennett 2000: p64). Slobin (1992) makes interesting reference to Appadurai's notion of 'ethnoscapes' – the '*tourists, immigrants, refugees, exiles, guestworkers and other moving groups and persons*' (1990: p297) and refers to the author's rejection of an homogenising approach which conflates all spaces to the fixed and unchanging, urging instead a theoretical '*insistence on local understandings*' (Slobin 1992: p5). Instead, we are entreated to recognise the '*landscape of persons which constitute the shifting world in which we live*' (Appadurai 1990: p297), a 'scape' which impacts on our cultural practices, and by implication, musical practices. Thus, as Bennett argues, as the people who constitute such 'ethnoscapes' relocate to new urban and rural spaces and begin a process of acculturation '*they also become part of the social fabric of their new environment, colouring the day to day life of a particular place with aspects of their own cultural reality*' (Bennett 2000: p66).

The Cork musicscape is currently experiencing a reinvigoration due to the increasing presence of migrant musicians who are establishing their homes here. Thus, local music-making practices are being reconstructed as musical products and spaces are being reworked to accommodate ethnic diversity. The local can be thus understood as contested terrain, within which a 'cultural relocation' is taking place (Stokes 1994a: p3). For example, the Cork City Council recently funded a cross-cultural project headed by Congolese, Cork-based guitarist, Niwel Tsumbu. Tsumbu's own website makes reference to the way in which music has shaped his everyday life and social interactions:

Niwel still did not have his own guitar, and after walking an hour to school, he would then walk an hour and a half to watch his friend Dju rehearsing with a jazz band, then walk two hours home, drop his schoolbag, walk another thirty minutes to borrow a guitar, and then walk a further forty minutes to Crispin's house for a

¹¹ On a related point, a salient amount of literature has also begun to emerge regarding the actions of government and its agencies in the censorship of music internationally (Cloonan 1999; Cloonan and Garafalo 2003; Cloonan and Johnston 2002; Korpe 2004). Reports on censorship of music in countries such as Nigeria (Servant 2003); Romania (Carthright 2001); Zimbabwe (Eyre 2001, Eyre 2004); Iran (Youssefzadeh 2004); China (Sultan and Korpe 2004) and Afghanistan (Baily 2001; Baily 2004) are particularly interesting given that each of these are amongst the top ten countries of origin of refugees 'recognised' in Ireland (see www.refugeecouncil.ie/stats). This raises intriguing questions regarding the activities of the 'new' communities living in Ireland regarding their own cultural practices. Given their experience of oppression prior to coming to Ireland, what impact has this had on their current cultural practices, particularly the performance of music which may have been considered subversive? While much research is currently being undertaken on refugees, asylum seekers and 'new' communities living in Ireland, I am unaware of any research which refers to cultural practice, and specifically musical involvement.

¹² As Featherstone suggests, '*a paradoxical consequence of the process of globalization, the awareness of the finitude of the boundedness of the planet and humanity, is not to produce homogeneity but to familiarize us with greater diversity, the extensive range of local cultures*' (1993: p169 cited in Bennett 2000: p52).

jam. On school holidays he would get up in the mornings and be in Crispin's house for nine and play until the night (<http://www.niweltsumbu.com/biography.html>)

and also refers to the importance of music in his relocation to Ireland, 'where he quickly made friends with the Irish music scene' (ibid). Niwel Tsumbu recently performed with the Clear Sky Ensemble at Cork's Midsummer Festival with a host of local, national and international musicians¹³, with the stated aim of the project being 'to create a cross-cultural ensemble which would reflect the shifting cultural mix in Cork city' (Tsumbu et al. 2007). This an example of the way in which, as Lipsitz asserts: 'musical syncretisms disclose the cultural syncretisms basic to the process of immigration and acculturation in contemporary societies' (1994: p126). The extra-musical benefits of such musical experimentations are obvious in terms of the way in which music might play 'an important role in building solidarity across immigrant communities, while at the same time serving as a site for negotiation and contestation between groups' (ibid.).

In the context of this discussion on music geography, the significance of place is apparent within Tsumbu's musical output. Geographical references are common within his work. A recent review of one of Niwel Tsumbu's performances makes interesting reference to his musical representation of Irish landscape in the eponymous piece: 'The Irish Landscape'...at its core [...] offered a neat counterpoint to the Aboriginal concept of songlines, of singing the landscape into existence, blade of grass by blade of grass, tree by tree' (Long 2007). The 'Big Bang Symphony', performed by the Clear Sky Ensemble is described as 'a musical story inspired by the universe, our place in it, our homelands, cultures and struggles' (Tsumbu et al. 2007) and the programme notes are replete with references to land, colonialism and cultural struggle. This cannot be considered coincidental, and in terms of a cultural geographical reflection on the impact of mobility and migration, Stokes points out that 'place, for many migrant communities, is something which is constructed through music with an intensity not found elsewhere in their social lives' (1994b: p114).

V Conclusion

This paper has explored the relationship between place, identity and popular music by examining the ways in which music is socially meaningful in constructing, representing and negotiating borders. The introduction sought to engage with the theme of 'crossing (academic) borders' in its reflection on the scholarly opportunities offered in the interdisciplinary field of music geography, an enterprise that is admittedly not without its methodological challenges. The first case study examined the way in which, in the context of nation-building, music was constructed as an instrument of nationalism through the censorship of 'other' musical practices and investment in traditional Irish music as the cultural embodiment of 'Irishness'. Thus music was implicated in the construction of national(ist) 'imagined' borders. The second case study looked at the representation of local place in the music of John Spillane and the way in which his work maps the local borders/boundaries which are part of a Corkonian identity that is imbued with a sense of pride of place. The third case study takes up the theme of 'crossing borders' in examining the migratory sense of transcending borders, in particular the emerging musical syncretisms within the Cork city soundscape that reflect the impact of migration and mobility through processes of acculturation and the negotiation of cultural borders. In tying together such diverse contexts, this discussion can offer only a hint of the scholarly medley awaiting the aspiring music geographer, but hopefully the reader has enjoyed engaging with me in at least some of the enigmatic territories that constitute the geographies of popular music.

¹³ Niwel Tsumbu (Cork/Congo) – Guitar, percussion, vocals; Tonyinho Dos Santos (Brazil) – Trumpet, Guitar, Vocals; Clinio Cucuzza (Italy) – Saxophone; Katherine Doehner (Germany) – Violin Eoin Horgan (Cork) – Keyboards; Ahmad Mahboob (Iran) – Vocals; Eamonn Cagney (Donegal) – African Percussion; Justin Ramirez (US) – Latin Percussion; Brian Hennessy (Cork) – Bass; Diego Ramirez (US) – Drum Kit (<http://www.niweltsumbu.com/cc.html>)

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Discography

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- 'The Madwoman of Cork', *Hey Dreamer* 2005 EMI Records: Ireland
- 'Prince's Street', *Will We Be Brilliant or What?* 2002, EMI Records: Ireland.
- 'Magic Nights in the Lobby Bar', 2002, EMI Records: Ireland
- 'Farranree', *Cork Live 2005: Magic Nights in the Lobby Bar* (2006) Cork Lobby Promotions
- 'Orca, Orca Killer Whale' (unreleased¹⁴) Lyrics available at <http://www.johnspillane.ie/>

Musicians' Websites

¹⁴ Though this track is not released, it can be sourced on one particular album, a special limited edition of *Hey Dreamer*, which contains a bonus DVD featuring John Spillane sing 'Orca' in the Spiegel tent as part of Cork 2005 celebration.

www.johnspillane.ie
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