



Music From Ireland

George Petrie



Music From Ireland:

Made in Ireland Áine Mangaoang, John O'Flynn, Lonán Ó Briain, 2020-10-12 *Made in Ireland* Studies in Popular Music serves as a comprehensive and thorough introduction to the history sociology and musicology of 20th and 21st century Irish popular music The volume consists of essays by leading scholars in the field and covers the major figures styles and social contexts of popular music in Ireland Each essay provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Irish popular music The book is organized into three thematic sections Music Industries and Historiographies Roots and Routes and Scenes and Networks The volume also includes a coda by Gerry Smyth one of the most published authors on Irish popular music *Music in Ireland* Dorothea E. Hast, Stanley Arnold Scott, 2004 *Music in Ireland* is one of several case study volumes that can be used along with *Thinking Musically* the core book in the Global Music Series *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world It sets the stage for an array of case study volumes each of which focuses on a single area of the world Each case study uses the contemporary musical situation as a point of departure covering historical information and traditions as they relate to the present Visit www.oup.com/us/globalmusicfor a list of case studies in the Global Music Series The website also includes instructional materials to accompany each study *Music in Ireland* provides an engaging and focused introduction to Irish traditional music types of singing instrumental music and dance that reflect the social values and political messages central to Irish identity This music thrives today not only in Ireland but also in areas throughout North America Europe Australia and Asia Vividly evoking Irish sounds instruments and dance steps *Music in Ireland* provides a springboard for the discussion of cultural and historical issues of identity community nationalism emigration transmission and gender Using the informal instrumental and singing session as a focalpoint Dorothea E Hast and Stanley Scott take readers into contemporary performance environments and explore many facets of the tradition from the craic good natured fun to performance style repertoire and instrumentation Incorporating first person accounts of performances and interviews with performers and folklorists the authors emphasize the significant roles that people play in music making and illuminate national and international musical trends They also address commercialism globalization and cross cultural collaboration issues that have become increasingly important as more Irish artists enter the global marketplace through recordings tours and large scale productions like *Riverdance* Packaged with a 70 minute CD containing examples of the music discussed in the book *Music in Ireland* features guided listening and hands on activities that allow readers to gain experience in Irish culture by becoming active participants in the music **Music and Identity in Ireland and Beyond** Mark Fitzgerald, John O'Flynn, 2016-04-29 *Music and Identity in Ireland and Beyond* represents the first interdisciplinary volume of chapters on an intricate cultural field that can be experienced and interpreted in manifold ways whether in Ireland The Republic of Ireland and or Northern Ireland among its diaspora s or further afield While each contributor addresses

particular themes viewed from discrete perspectives collectively the book contemplates whether music in Ireland can be regarded as one interrelated plane of cultural and or national identity given the various conceptions and contexts of both Ireland geographical political diasporic mythical and Music including a proliferation of practices and genres that give rise to multiple sites of identification Arranged in the relatively distinct yet interweaving parts of Historical Perspectives Recent and Contemporary Production and Cultural Explorations its various chapters act to juxtapose the socio historical distinctions between the major style categories most typically associated with music in Ireland traditional classical and popular and to explore a range of dialectical relationships between these musical styles in matters pertaining to national and cultural identity The book includes a number of chapters that examine various movements and moments of traditional music revival from the late eighteenth century to the present day as well as chapters that tease out various issues of national identity pertaining to individual composers performers art music popular music and their audiences Many chapters in the volume consider mediating influences infrastructural technological political and or social categories class gender religion ethnicity race age in the interpretation of music production and consumption Performers and composers discussed include U2 Raymond Deane Afro Celt Sound System E J Moeran Samus Ennis Kevin O Connell Stiff Little Fingers Frederick May Arnold

Traditional Music in Ireland Tomás Ó Canainn, 1978-01-01 *The Making of Irish Traditional Music* Helen

O'Shea, 2008 The book challenges the notion that Irish Traditional music expresses an essential Irish identity arguing that it was an ideological construction of cultural nationalists in the nineteenth century later commodified by the music and tourism industries As a social process musical performance is complicated by the varying experiences of musicians and listeners The question of an Irish identity expressed musically is further explored through the experiences of both local and foreign musicians including the author The conclusion that a radicalised ideal of national culture and an assimilative model of cultural contact are compatible has important implications for Irish society today Irish traditional music is now performed and consumed world wide The Making of Irish Traditional Music considers the implications of this for the way we understand music s relationship to individual and collective identities such as ethnicity and nationality The core of this book is its analysis of the experiences of foreigners playing Irish music both in Australia and in the heart of Ireland s traditional music empire County Clare as pilgrims to summer schools *O'Neill's Music of Ireland* Capt. Francis O'Neill, James

O'Neill, 2014-06-30 A facsimile edition containing the original collection of 1 850 melodies consisting of airs jigs reels hornpipes marches and more for fiddle **Folk Music and Dances of Ireland** Breandán Breathnach, 1996 Breandan

Breathnach s classic study of the history and development of Irish traditional music song and dance Folk Music and Dances of Ireland Breandán Breathnach, 1977 **The Irishness of Irish Music** John O'Flynn, 2017-07-05 This book brings

together important material from a range of sources and highlights how government organizations musicians academics and commercial companies are concerned with and seek to use a particular notion of Irish musical identity Rooting the study in

the context of the recent history of popular traditional and classical music in Ireland as well as providing an overview of aspects of the national field of music production and consumption O Flynn goes on to argue that the relationship between Irish identity and Irish music emerges as a contested site of meaning His analysis exposes the negotiation and articulation of civic ethnic and economic ideas within a shifting hegemony of national musical culture and finds inconsistencies between and among symbolic constructions of Irish music and observed patterns in the domestic field More specifically O Flynn illustrates how settings genres social groups and values can influence individual identifications or negations of Irishness in music While the apprehension of intra musical elements leads to perceptions of music that sounds Irish style and authenticity emerge as critical articulatory principles in the identification of music that feels Irish The celebratory and homogenizing discourse associated with the international success of some Irish musical forms is not reflected in the opinions of the people interviewed by O Flynn at the same time an insider outsider dialectic of national identity is found in various forms of discourse about Irish music Performers and composers discussed include Bill Whelan Riverdance Sinead O Connor The Corrs Altan U2 Martin Hayes Dolores Keane and Gerald Barry *The National Music of Ireland* Michael Conran,1850 **The Petrie Collection of the Ancient Music of Ireland** George Petrie,2005-03 When the gates of St Enda s opened in 1908 its headmaster and founder Patrick Pearse declared that the school would be an educational adventure for nationalist boys Pearse s desire was that St Enda s would create a modern Irish boy educated in the scholarly tradition of the early Celtic Church and in the ancient warrior culture of pagan Ireland This heroic yet Christian boy would become the prototype of Irish masculinity educated into a life of public service and citizenship in order to serve the future nation state St Enda s was a radical experiment in education not least for its liberal and enlightened curriculum but also in its focus on child centred learning Many children from eminent nationalist families attended the school and most of the leaders of Irish Revivalism lectured at or visited St Enda s at some point between 1908 and 1916 Amongst its many admirers were W B Yeats Douglas Hyde Roger Casement and Sir Robert Baden Powell the founder of the English Boy Scouts movement While Pearse was in favour of a liberal Irish speaking education for all children the focus of St be ready to spend themselves in the service of their country The task of creating a modern Irish boy versed in mythologies and traditions of the past was achieved in part by nationalising British and German imperialist ideologies on masculinity history an education This book explores how the cult of Irish nationalist boyhood at St Enda s was expressed through mythology pageantry theatre Gaelic Games and Celticism **Ancient Irish Music** Patrick Weston Joyce,1873 **A Short Discography of Irish Folk Music** Nicholas Carolan,1987 *Ancient Irish Music* Patrick Weston Joyce,1890 *Irish Folk Music and Song* Donal O'Sullivan,1952 *Music and Broadcasting in Ireland* Richard Pine,2005 Accompanying CD ROM contains Appendix recordings of works by Irish composers in RT Sound Archives compiled by Richard Pine and Joan Murphy p vii **The Ancient Music of Ireland** Edward Bunting,1969 **Bringing it All Back Home** Nuala O'Connor,2001 The story of Irish music and its influence at

home and overseas Nuala O Connor provides a superb account of the history of Irish music from its origins in rural Irish communities to reinvention in America **A Short History of Irish Traditional Music** Gearóid Ó hAllmhuráin, 2017-05-08

The history of Irish traditional music song and dance from the mythological harp of the Dagda right up to Riverdance and beyond Exploring an abundant spectrum of historical sources music and folklore this guide uncovers the contribution of the Normans to Irish dancing the role of the music maker in Penal Ireland as well as the popularity of dance tunes and set dancing from the end of the 18th century It also follows the music of the Irish diaspora from as far apart as Newfoundland and the music halls of vaudeville to the musical tapestry of Irish America today **Traditional Music and Irish Society: Historical Perspectives** Martin Dowling, 2016-02-24

Written from the perspective of a scholar and performer *Traditional Music and Irish Society* investigates the relation of traditional music to Irish modernity The opening chapter integrates a thorough survey of the early sources of Irish music with recent work on Irish social history in the eighteenth century to explore the question of the antiquity of the tradition and the class locations of its origins Dowling argues in the second chapter that the formation of what is today called Irish traditional music occurred alongside the economic and political modernization of European society in the late eighteenth and early nineteenth centuries Dowling goes on to illustrate the public discourse on music during the Irish revival in newspapers and journals from the 1880s to the First World War also drawing on the works of Pierre Bourdieu and Jacques Lacan to place the field of music within the public sphere of nationalist politics and cultural revival in these decades The situation of music and song in the Irish literary revival is then reflected and interpreted in the life and work of James Joyce and Dowling includes treatment of Joyce's short stories *A Mother and The Dead* and the *Sirens* chapter of *Ulysses* Dowling conducted field work with Northern Irish musicians during 2004 and 2005 and also reflects directly on his own experience performing and working with musicians and arts organizations in order to conclude with an assessment of the current state of traditional music and cultural negotiation in Northern Ireland in the second decade of the twenty first century

The book delves into Music From Ireland. Music From Ireland is a vital topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Music From Ireland, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:

- Chapter 1: Introduction to Music From Ireland
- Chapter 2: Essential Elements of Music From Ireland
- Chapter 3: Music From Ireland in Everyday Life
- Chapter 4: Music From Ireland in Specific Contexts
- Chapter 5: Conclusion

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6. In chapter 5, this book will draw a conclusion about Music From Ireland. The final chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Music From Ireland.

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