

O'BRIEN POCKET HISTORY OF  
**Irish Traditional Music**



Gearóid Ó hAllmhuráin

# Pocket History Of Irish Traditional Music

**Jessica Cawley**



## **Pocket History Of Irish Traditional Music:**

O'Brien Pocket History of Irish Traditional Music Gearóid Ó hAllmhuráin, 2012-10-04 The history of Irish traditional music song and dance from the mythological harp of the Dagda right up to Riverdance 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

**The Companion to Irish Traditional Music** Fintan Vallely, 1999-09 The Companion to Irish Traditional Music is not just the ideal reference for the interested enthusiast and session player it also provides a unique resource for every library school and home with an interest in the distinctive rituals qualities and history of Irish traditional music and song **BOOK JACKET** Focus: Irish Traditional Music Sean Williams, 2020-03-24 Focus Irish Traditional Music Second Edition introduces the instrumental and vocal musics of Ireland its diaspora in North America and its Celtic neighbors while exploring the essential values underlying these rich musical cultures and placing them in broader historical and social context With both the undergraduate and graduate student in mind the text weaves together past and present bringing together important ideas about Irish music from a variety of sources and presenting them in three parts within interdisciplinary lenses of history film politics poetry and art I Irish Music in Place and Time provides an overview of the island s musical history and its relationship to current performance practice II Music Traditions Abroad and at Home contrasts the instrumental and vocal musics of the Celtic Nations Scotland Wales Brittany etc and the United States with those of Ireland III Focusing In Vocal Music in Irish Gaelic and English identifies the great songs of Ireland s two main languages and explores the globalization of Irish music New to this edition are discussions of those contemporary issues reflective of Ireland s dramatic political and cultural shifts in the decade since first publication issues concerning equity and inclusion white nationalism the Irish Traveller community hip hop and punk and more Pedagogical features such as discussion questions a glossary a timeline of key dates and expanded references as well as an online soundtrack ensure that readers of Focus Irish Traditional Music Second Edition will be able to grasp Ireland s important social and cultural contexts and apply that understanding to traditional and contemporary vocal and instrumental music today

**A Pocket History of Irish Traditional Music** Gearóid Ó hAllmhuráin, 1998 From the mythological harp of the Dagda to Riverdance this concise history of Irish traditional music and dance explores a rich spectrum of historical sources and folklore It uncovers the contribution of the Normans to Irish dancing the rote of the music maker in Penal Ireland and the popularity of dance tunes and set dancing from the end of the eighteenth century to the present It also follows the music of the Irish diaspora from the music halls of vaudeville to the musical tapestry of Irish America today

**The Cambridge Companion to the Guitar** Victor Coelho, 2003-07-10 From the first mention in courtly poetry of the thirteenth century to enormous global popularity in

the twentieth the guitar and its development comprises multiple histories each characterised by distinct styles playing techniques repertoires and socio cultural roles These histories simultaneously span popular and classical styles contemporary and historical practices written and unwritten traditions and western and non western cultures This is the first book to encompass the breadth and depth of guitar performance featuring thirteen essays covering different traditions styles and instruments written by some of the most influential players teachers and guitar historians in the world The coverage of the book allows the player to understand both the analogies and differences between guitar traditions and all styles from baroque classical country blues and rock to flamenco African Celtic and instrument making will share the same platform As musical training is increasingly broadened this comprehensive book will become an indispensable resource Becoming an Irish Traditional Musician Jessica Cawley,2020-09-02 Coupling the narratives of twenty two Irish traditional musicians alongside intensive field research *Becoming an Irish Traditional Musician* explores the rich and diverse ways traditional musicians hone their craft It details the educational benefits and challenges associated with each learning practice outlining the motivations and obstacles learners experience during musical development By exploring learning from the point of view of the learners themselves the author provides new insights into modern Irish traditional music culture and how people begin to embody a musical tradition This book charts the journey of becoming an Irish traditional musician and explores how musicality is learned developed and embodied **Women and Music in Ireland** Laura Watson,Ita Beausang,Jennifer O'Connor-Madsen,2022 Explores the world of women s professional and amateur musical activity as it developed on and beyond the island of Ireland In a story which spans several centuries the book highlights representative composers and performers in classical music Irish traditional music and contemporary art music whose contributions have been marginalised in music narratives As well as investigating the careers of public figures this edited collection brings attention to women who engaged with and taught music in a variety of domestic settings It also shines a spotlight on women who worked behind the scenes to build infrastructures such as festivals and educational institutions which remain at the heart of the country s musical life today The book addresses and reconsiders ideas about the intersections of music gender and Irish society including how the national emblem of the harp became recast as a symbol of Irish womanhood in the twentieth century The book is divided into four parts Part 1 surveys women musicians in Irish society of the eighteenth and nineteenth centuries Part 2 discusses women and practice in Irish traditional music Part 3 studies gaps and gender politics in the history of twentieth century women composers and performers Part 4 situates discourses of women gender and music in the twenty first century The book s contributors encompass musicologists cultural historians composers and performers *The Globalization of Irish Traditional Song Performance* Susan H. Motherway,2016-03-09 In *The Globalization of Irish Traditional Song Performance* Susan Motherway examines the ways in which performers mediate the divide between local and global markets by negotiating this dichotomy in performance practice In so doing she discusses the globalizing processes that exert

transformative influences upon traditional musics and examines the response to these influences by Irish traditional song performers In developing this thesis the book provides an overview of the genre and its subgenres illustrates patterns of musical change extant within the tradition as a result of globalization and acknowledges music as a medium for re negotiating an Irish cultural identity within the global Given Ireland s long history of emigration and colonisation globalization is recognised as both a synchronic and a diachronic phenomenon Motherway thus examines Anglo Irish song and songs of the Irish Diaspora Her analysis reaches beyond essentialist definitions of the tradition to examine evolving sub genres such as Country Irish Celtic and World Music She also recognizes the singing traditions of other ethnic groups on the island of Ireland including Orange Order Ulster Scots and Traveller song In so doing she shows the disparity between native conceptions and native realities in respect to Irish cultural Identity      **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 Given Note"** Seán Crosson,2021-02-03 The oldest records indicate that the performance of poetry in Gaelic Ireland was normally accompanied by music providing a point of continuity with past tradition while bolstering a sense of community in the present Music would also offer particularly for poets writing in English from the eighteenth century onwards a perceived authenticity a connection with an older tradition perceived as being untarnished by linguistic and cultural division While providing an innovative analysis of theoretical work in music and literary studies this book examines how traditional Irish music including the related song tradition primarily in Irish has influenced and is apparent in the work of Irish poets While looking generally at where this influence is evident historically and in contemporary Irish poetry this work focuses primarily on the work of six poets

three who write in English and three who write primarily in the Irish language Thomas Kinsella Seamus Heaney Ciaran Carson Gear id Mac Lochlainn Nuala N Dhomhnaill and Cathal Searcaigh

**Crafting Infinity** Rory T. Cornish, Marguerite Quintelli-Neary, 2013-01-14 Crafting Infinity is a multi disciplinary collection of essays that investigates how aspects of traditional Irish culture have been revised retooled and repackaged in the interest of maintaining the integrity of Irish myth tales artistic values spiritual foundations and historic icons From perspectives on early Irish Christianity to national mythology traditional Irish music Irish history represented in film literary inventiveness and evidence of the Irish diaspora this study examines how artists writers theorists and emigrants from Ireland re interpreted and reshaped Irish traditions often invoking Ireland s relationship with other nations before it acquired independence Because with each retelling of legend reworking of musical styles and recreating of historic events there has been inventiveness and alterations inconsistencies affirm that the continuators of Irish tradition both preserve and alter their source materials and reshape iconic figures The end product of these endeavors is tantamount to infinity for just as Standish O Grady William Butler Yeats James Joyce Elizabeth Bowen Jennifer Johnston and Edna O'Brien craft fiction or rewrite folklore with Irish characters and themes while borrowing from other cultural wellsprings such as Orientalism or French design so exporters of Irish art forms and dispositions towards musical style nationalism and spirituality necessarily reconfigure the original as no tradition can remain pure indefinitely Each facet of Irish culture takes on the quality of a Celtic knot artistically infinite in its circular design and indestructible in its universal presence and recognition In Crafting Infinity each contributor dismantles a quality of Irish history culture or the arts revealing how a multiplicity of interpretations can be applied to Irish traditions

*Louis Cullen* Fouad Sabry, 2024-02-06 Who is Louis Cullen Among his many accomplishments Louis Michael Cullen is a diplomat professor historian author and Japanologist from Ireland His current position at Trinity College in Dublin is that of Professor of Modern Irish History He has been referred to by Nicholas Canny as the most prolific most wide ranging and the most enterprising historian of his generation in Ireland Nicolas Canny has made this statement How you will benefit I Insights about the following Chapter 1 Louis Cullen Chapter 2 Thomas Davis Young Irishman Chapter 3 Gerard Anthony Hayes McCoy Chapter 4 The Bridge on the River Kwai Chapter 5 Roland Mousnier Chapter 6 Cromwell in Ireland Chapter 7 Catholic University of Ireland Chapter 8 History of Ireland 1691 1800 Chapter 9 R F Foster historian Chapter 10 Peter Davies economic historian Chapter 11 Paul Bairoch Chapter 12 Daniel Roche historian Chapter 13 Nicholas Canny Chapter 14 James Lydon historian Chapter 15 Richard Hennessy Chapter 16 Denis Bowes Daly Chapter 17 Gear id hAllmhur in Chapter 18 Kevin O'Rourke Chapter 19 Paul Alexis Mellet Chapter 20 Charles Bastable Chapter 21 Jean Claude Perrot Who this book is for Professionals undergraduate and graduate students enthusiasts hobbyists and those who want to go beyond basic knowledge or information about Louis Cullen

*The Musical Life of Nineteenth-Century Belfast* Roy Johnston, 2017-07-05 Roy Johnston and Declan Plummer provide a refreshing portrait of Belfast in the nineteenth century

Before his death Roy Johnston had written a full draft based on an impressive array of contemporary sources with deep and detailed attention especially to contemporary newspapers With the deft and sensitive contribution of Declan Plummer the finished book offers a telling view of Belfast's thriving musical life Largely without the participation and example of local aristocracy nobility and gentry Belfast's musical society was formed largely by the townspeople themselves in the eighteenth century and by several instrumental and choral societies in the nineteenth century As the town grew in size and developed an industrial character its townspeople identified increasingly with the large industrial towns and cities of the British mainland Efforts to place themselves on the principal touring circuit of the great nineteenth century concert artists led them to build a concert hall not in emulation of Dublin but of the British industrial towns Belfast audiences had experienced English opera in the eighteenth century and in due course in the nineteenth century they found themselves receiving the touring opera companies in theatres newly built to accommodate them Through an energetic groundwork revision of contemporary sources Johnston and Plummer reveal a picture of sustained vitality and development that justifies Belfast's prominent place the history of nineteenth century musical culture in Ireland and more broadly in the British Isles

**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 S amus Ennis Kevin O Connell Stiff Little Fingers Frederick May Arnold

*Singing in Irish Gaelic* MARY MCLAUGHLIN, 2011-03-11 Gaelic songs are beautiful to listen to and to sing but until now it has been extremely difficult for anyone without knowledge of the Irish language Gaelic to sing the songs of that

tradition A must for anyone who has always longed to sing the old songs of Ireland this book and CD decodes the Irish language for those who aspire to sing these songs without them having to undertake an Irish language course the fourteen songs are presented in an accessible fashion on the CD the author speaks each phrase slowly leaving a pause for the student to imitate the pronunciation the author then sings each song in a simple plain style conducive to learning the book has the sheet music guitar chords phonetics Irish lyrics and a translation and background to each song There is an introduction which gives information on traditional singing in Irish as well as a guide to the phonetic system used the songs are graded linguistically and musically so that the student can build up skills as she or he progresses through the book *Music and Sound in the Life and Literature of James Joyce* Gerry Smyth, 2020-11-23 Music and Sound in the Life and Literature of James Joyce Joyces Noyces offers a fresh perspective on the Irish writer James Joyce s much noted obsession with music This book provides an overview of a century old critical tradition focused on Joyce and music as well as six in depth case studies which revisit material from the writer s career in the light of new and emerging theories Considering both Irish cultural history and the European art music tradition the book combines approaches from cultural musicology critical theory sound studies and Irish studies Chapters explore Joyce s use of repetition his response to literary Wagnerism the role and status of music in the aesthetic and political debates of the fin de si cle music and cultural nationalism ubiquitous urban sound and shanty aesthetics Gerry Smyth revitalizes Joyce s work in relation to the noisy world in which the author wrote and his audience read his work **Turning the Tune** Adam Kaul, 2009-11-01 The last century has seen radical social changes in Ireland which have impacted all aspects of local life but none more so than traditional Irish music an increasingly important identity marker both in Ireland and abroad The author focuses on a small village in County Clare which became a kind of pilgrimage site for those interested in experiencing traditional music He begins by tracing its historical development from the days prior to the influx of visitors through a period called the Revival in which traditional Irish music was revitalized and transformed to the modern period which is dominated by tourism A large number of incomers locally known as blow ins have moved to the area and the traditional Irish music is now largely performed and passed on by them This fine grained ethnographic study explores the commercialization of music and culture the touristic consolidation and consumption of place and offers a critique of the trope of authenticity all in a setting of dramatic social change in which the movement of people is constant

**Irish/ness Is All Around Us** Olaf Zenker, 2013-04-01 Focusing on Irish speakers in Catholic West Belfast this ethnography on Irish language and identity explores the complexities of changing and contradictory senses of Irishness and shifting practices of Irish culture in the domains of language music dance and sports The author s theoretical approach to ethnicity and ethnic revivals presents an expanded explanatory framework for the social re production of ethnicity theorizing the mutual interrelations between representations and cultural practices regarding their combined capacity to engender ethnic revivals Relevant not only to readers with an interest in the intricacies of the Northern Irish situation this book also

appeals to a broader readership in anthropology sociology cultural studies history and political science concerned with the mechanisms behind ethnonational conflict and the politics of culture and identity in general     Handbook of Artificial Intelligence for Music Eduardo Reck Miranda,2021-07-02 This book presents comprehensive coverage of the latest advances in research into enabling machines to listen to and compose new music It includes chapters introducing what we know about human musical intelligence and on how this knowledge can be simulated with AI The development of interactive musical robots and emerging new approaches to AI based musical creativity are also introduced including brain computer music interfaces bio processors and quantum computing Artificial Intelligence AI technology permeates the music industry from management systems for recording studios to recommendation systems for online commercialization of music through the Internet Yet whereas AI for online music distribution is well advanced this book focuses on a largely unexplored application AI for creating the actual musical content     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

This book delves into Pocket History Of Irish Traditional Music. Pocket History Of Irish Traditional Music is a vital topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Pocket History Of Irish Traditional Music, encompassing both the fundamentals and more intricate discussions.

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- Chapter 5: Conclusion

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6. In chapter 5, this book will draw a conclusion about Pocket History Of Irish Traditional Music. This 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. It is highly recommended for anyone seeking to gain a comprehensive understanding of Pocket History Of Irish Traditional Music.

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