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"Turn! Turn! Turn!", or "Turn! Turn! Turn! Turn!", is a song written by Pete Seeger in the late 1950s and first recorded in 1959. The lyrics – except for the title, which is repeated throughout the song, and the final two lines – consist of the first eight verses of the third chapter of the biblical Book of Ecclesiastes. The song was originally released in 1962 as "To Everything There Is a Season" on folk group the Limelites' album Folk Matinee, and then some months later on Seeger's own The ...

Turn! Turn! Turn! - Wikipedia

Turning the Tune: Traditional Music, Tourism, and Social Change in an Irish Village by Adam R. Kaul. December 2012 · Ethnomusicology Forum. Michelle Finnerty; Read more. Discover more.

Book Review: Turning the Tune: Traditional Music, Tourism ...

Super Deluxe deleted all of my old videos so I'm re-uploading here. Cheers! Composed, Performed and Edited by Nick Lutsko: Follow on Spotify: https://open.sp...

Alex Jones Rants as an Indie Folk Song - YouTube

The classic song from the 60s band "The Byrds"

The Byrds - Turn! Turn! Turn! - YouTube

Matters of the heart have a habit of turning red, raw and bloody in traditional songs, and so it goes with Died for Love, also known as A Sailor's Life, Sweet William, and Willie the Bold Sailor...

10 of the most disturbing folk songs in history - BBC Music

As with most traditional music, a process know as "folk processing" occurs, which can result in many different versions of songs and tunes, so you may find more than one version of a song. Should you need a print-out of the song, PDF versions (without banners or adverts) are available from the link at the bottom of each song page.

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Turning the tune: traditional music, tourism, and social change in an Irish village,by Adam Kaul, New York and Oxford, Berghahn, 2013, xiv + 190 pp., \$27.00 (pbk), ISBN 9780857458087

village tourism, and social change in an Irish Turning the ...

Turning the Tune Musicians Charlie Lennon (fiddle, viola, piano, harpsichord, bass, keyboards), with Brian McGrath (piano, banjo), Frank Kilkelly (guitar), Éil í s Lennon (fiddle), Brian Lennon (flute), Johnny Ó g Connolly (accordion), Johnny Connolly (accordion), Steve Simmons (guitar), Emmet Gill (pipes)

Irish Traditional Music Tune Index - irishtune.info

ĩ ½ ĩ ½ 20 Best Book Turning The Tune Traditional Music Tourism And Social Change In An Irish Village Dance And Performance Studies By Adam R Kaul 1 Nov 2012 Paperback, E-Learning Author: ĩ ½ ĩ ½ Roger Hargreaves Subject: ĩ ½ ĩ ½ TURNING THE TUNE TRADITIONAL MUSIC TOURISM AND SOCIAL CHANGE IN, E-LEARNING Keywords

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.

"Casts a revealing eye on the impact of tourism and the influx of musicians from outside Ireland on traditional approaches to the making and meaning of Irish folk music" ... Songlines Magazine

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.

Focus: Irish Traditional Music is an introduction to the instrumental and vocal traditions of the Republic of Ireland and Northern Ireland, as well as Irish music in the context of the Irish diaspora. Ireland's size relative to Britain or to the mainland of Europe is small, yet its impact on musical traditions beyond its shores has been significant, from the performance of jigs and reels in pub sessions as far-flung as Japan and Cape Town, to the worldwide phenomenon of Riverdance. Focus: Irish Traditional Music interweaves dance, film, language, history, and other interdisciplinary features of Ireland and its diaspora. The accompanying CD presents both traditional and contemporary sounds of Irish music at home and abroad.

Divided by region and subregion, this volume examines the indigenous music of different countries, its current status, major performers, and special instruments.

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.

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 Laacn 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.

Routledge International Handbook of Irish Studies begins with the reversal in Irish fortunes after the 2008 global economic crash. The chapters included address not only changes in post-Celtic Tiger Ireland but also changes in disciplinary approaches to Irish Studies that the last decade of political, economic, and cultural unrest have stimulated. Since 2008, Irish Studies has been directly and indirectly influenced by the crash and its reverberations through the economy, political landscape, and social framework of Ireland and beyond. Approaching Irish pasts, presents, and futures through interdisciplinary and theoretically capacious lenses, the chapters in this volume reflect the myriad ways Irish Studies has responded to the economic precarity in the Republic, renewed instability in the North, the complex European politics of Brexit, global climate and pandemic crises, and the intense social change in Ireland catalyzed by all of these. Just as Irish society has had to dramatically reconceive its economic and global identity after the crash, Irish Studies has had to shift its theoretical modes and its objects of analysis in order to keep pace with these changes and upheavals. This book captures the dynamic ways the discipline has evolved since 2008, exploring how the age of austerity and renewal has transformed both Ireland and scholarly approaches to understanding Ireland. It will appeal to students and scholars of Irish studies, sociology, cultural studies, history, literature, economics, and political science.

Music and tourism, both integral to the culture and livelihood of the circum-Caribbean region, have until recently been approached from disparate disciplinary perspectives. Scholars who specialize in tourism studies typically focus on issues such as economic policy, sustainability, and political implications; music scholars are more likely to concentrate on questions of identity, authenticity, neo-colonialism, and appropriation. Although the insights generated by these paths of scholarship have long been essential to study of the region, Sun, Sea, and Sound turns its attention to the dynamics and interrelationships between tourism and music throughout the region. Editors Timothy Rommen and Daniel T. Neely bring together a group of leading scholars from the fields of ethnomusicology, anthropology, mobility studies, and history to develop and explore a framework - termed music touristics - that considers music in relation to the wide range of tourist experiences that have developed in the region. Over the course of eleven chapters, the authors delve into an array of issues including the ways in which countries such as Jamaica and Cuba have used music to distinguish themselves within the international tourism industry, the tourism surrounding music festivals in Guadeloupe and New Orleans, the intersections between music and sex tourism in Brazil, and spirituality tourism in Cuba. An indispensable resource for the study of music and tourism in global perspective, Sun, Sea, and Sound is essential reading for scholars and students across disciplines interested in the Caribbean region.

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