

1. Record Nr.	UNINA9910454796003321
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Titolo	The musical traditions of Northern Ireland and its diaspora : community and conflict // David Cooper, University of Leeds, UK
Pubbl/distr/stampa	London : , : Routledge, , 2016
ISBN	1-351-54208-7 1-351-54207-9 1-315-08576-3 1-282-24340-3 9786612243400 0-7546-9383-X
Edizione	[1st ed.]
Descrizione fisica	1 online resource (203 p.)
Collana	Ashgate popular and folk music series
Disciplina	781.62/91620416
Soggetti	Folk music - Northern Ireland - History and criticism Irish Americans - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	First published 2009 by Ashgate Publishing.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	chapter Introduction -- chapter 1 The Geographical, Historical and Social Construction of Northern Ireland -- chapter 2 Song Sources, Traditions and Ideologies -- chapter 3 Performance Practices in Northern Ireland -- chapter 4 The Processes of Collection, Transcription and Transmission -- chapter 5 Music of the Northern Irish Diaspora in America.
Sommario/riassunto	"For at least two centuries, and arguably much longer, Ireland has exerted an important influence on the development of the traditional, popular and art musics of other regions, and in particular those of Britain and the United States. During the past decade or so, the traditional musics of the so-called Celtic regions have become a focus of international interest. The phenomenal success of shows such as Riverdance (which appeared in 1995, spawned from a 1994 Eurovision Song Contest interval act) brought Irish music and dance to a global audience and played a part in the further commoditization of Irish culture, including traditional music. However, there has been until now,

relatively little serious musicological study of the traditional music of Northern Ireland. Northern Ireland remains a divided community in which traditional culture, in all its manifestations, is widely understood as a marker of religious affiliation and ethnic identity. Since the outbreak of the most recent 'troubles' around 1968, the borders between the communities have often been marked by music. For example, many in the Catholic, nationalist community, regard the music of Orange flute bands and Lambeg drums as a source of intimidation. Equally, many in the Protestant community have distanced themselves from Irish music as coming from a different ethnic tradition, and some have rejected tunes, styles and even instruments because of their association with the Catholic community and the Irish Republic. Of course, during the same period many other Protestants and Catholics have continued to perform in an apolitical context and often together, what in earlier times would simply have been regarded as folk or country music. With the increasing espousal of a discrete Ulster Scots tradition since the signing of the Belfast (or 'Good Friday') Agreement in 1998, the characteristics of the traditional music performed in Northern Ireland, and the place of Protestant musicians within popular Irish cult"--Provided by publisher.

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