



A HIDDEN ULSTER

*People, songs
and traditions
of Oriel*

❧
Pádraigín Ní Uallacháin



Hidden Ulster People Songs And Traditions Of Oriel

Padraigin Ni Uallachain



Hidden Ulster People Songs And Traditions Of Oriel:

A Hidden Ulster Pádraigín Ní Uallacháin, 2003 This book is the first major study of the Gaelic song tradition in an area which was the main center of literature in Leath Chuinn the northern half of Ireland from the end of the 17th century to the middle of the 19th century Written in English it gives text source music and the translation of 54 songs mainly vision poems laments courtly love songs and the songs of the people The collection includes material from recently discovered music manuscripts which are reconnected here to their original texts The catalogue section includes facsimile copies of unpublished dance tunes As both a researcher and traditional singer N Uallach in gives a unique insight into her native Gaelic song tradition *A Hidden Ulster* Padraigin Ni Uallachain, 2003 [The Musical Traditions of Northern Ireland and Its Diaspora](#)

David Cooper, 2010 Northern Ireland remains a divided community in which traditional culture is widely understood as a marker of religious affiliation and ethnic identity David Cooper provides an analysis of the characteristics of traditional music performed in Northern Ireland as well as an ethnographic and ethnomusicological study of a group of traditional musicians from County Antrim In particular he offers a consideration of the cultural dynamics of Northern Ireland with respect to traditional music **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 [Literacy and Orality in Eighteenth-Century Irish Song](#)

Julie Henigan, 2015-10-06 Focusing on several distinct genres of eighteenth century Irish song Henigan demonstrates in each case that the interaction between the elite and vernacular the written and oral is pervasive and characteristic of the Irish song tradition to the present day **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

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Focus: Irish Traditional Music Sean Williams,2013-02-01 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

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

Oral Tradition and Book Culture Pertti Anttonen,Cecilia af Forselles,Kirsti Salmi-Niklander,2018-10-17 Traditionally oral traditions were considered to diffuse only orally outside the influence of literature and other printed media Eventually more

attention was given to interaction between literacy and orality but it is only recently that oral tradition has come to be seen as a modern construct both conceptually and in terms of accessibility Oral traditions cannot be studied independently from the culture of writing and reading Lately a new interdisciplinary interest has risen to study interconnections between oral tradition and book culture In addition to the use and dissemination of printed books newspapers etc book culture denotes manuscript media and the circulation of written documents of oral tradition in and through the archive into published collections Book culture also intertwines the process of framing and defining oral genres with literary interests and ideologies In addition to writing and reading the study of oral traditions must also take into consideration the culture of publishing The present volume highlights varied and selected aspects of the expanding field of research into oral tradition and book culture The questions discussed include the following How have printing and book publishing set terms for oral tradition scholarship How have the practices of reading affected the circulation of oral traditions Which books and publishing projects have played a key role in this and how How have the written representations of oral traditions as well as the roles of editors and publishers introduced authorship to materials customarily regarded as anonymous and collective The editors represent some of the key institutions in the study of oral traditions in Finland the University of Helsinki the Finnish Literature Society and the University of Eastern Finland The authors are folklorists anthropologists historians and literary historians and scholars in information studies from Finland Sweden Norway Ireland and the United States

Anáil an Bhéil Bheo Nessa Cronin, John Eastlake, 2009-01-14 An il an Bh il Bheo brings together a stimulating range of interdisciplinary essays considering the connections between orality and modern Irish culture From literature to song folklore to the visual arts contributors examine not only the connections between oral and textual traditions in Ireland but also the theoretical concept of orality itself and the corresponding significance of oral texts in Irish society Featuring work by emerging scholars in the fields of history literature folklore music women s studies film and theatre studies and disciplines contributing to Irish Studies this multifaceted volume also includes contributions from scholars long engaged with issues of orality such as Gear id Cruaíaoich and Henry Glassie

The Irish Folklore Commission 1935-1970 Mícheál Briody, 2008-06-16 Between 1935 and 1970 the Irish Folklore Commission Coimisi n B aloideas ireann under funded and at great personal cost to its staff assembled one of the world s largest folklore collections This study draws on the extensive government files on the Commission in the National Archives of Ireland and on a wide variety of other primary and secondary sources in order to recount and assess the work and achievement of this world famous institute The cultural linguistic political and ideological factors that had a bearing on the establishment and making permanent of the Commission and that impinged on many aspects of its work are here elucidated The genesis of the Commission is traced and the vision and mission of its Honorary Director Samus Duilearga James Hamilton Delargy is outlined The negotiations that preceded the setting up of the Commission in 1935 as well as protracted efforts from 1940 to 1970 to place it on a permanent foundation are

recounted and examined at length All the various collecting programmes and other activities of the Commission are described in detail and many aspects of its work are assessed and in some cases reassessed This study also deals with the working methods and conditions of employment of the Commission s field and Head Office staff as well with S amus Duilearga s direction of the Commission

The Stars of Ballymenone Henry Glassie,Doug Boyd,2006 In the time of the Troubles when there were bombs in the night and soldiers on the road Henry Glassie journeyed to the Irish borderland to learn how country people endure He settled into the farming community of Ballymenone beside Lough Erne in the County Fermanagh He asked questions and he listened For a decade he heard and recorded the stories and songs in which they outlined their culture recounted their history and pictured their world a world which in their view was one of love and defeat and uncertainty demanding faith bravery and wit In his award winning *Passing the Time in Ballymenone* Henry Glassie set out to write a comprehensive ethnography of the community Now after decades of work in Asia in Turkey and Bangladesh in India and Japan Glassie has returned to Ireland using his skills as an observer a listener a writer in an effort to understand how poor people in rural places suffer and laugh and carry on while history happens Glassie s task in *The Stars of Ballymenone* is to set the scene to sketch the backdrop and clear the stage so that Hugh Nolan and Michael Boyle Peter Flanagan Ellen Cutler and their neighbors can tell their own tale *The Stars of Ballymenone* is an integrated analysis of the complete repertory of verbal art from a community where storytelling and singing of quality remained a part of daily life The book includes a CD so the voices of Ballymenone can be heard at last

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

"*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

A History of the Irish Language Aidan Doyle (Lecturer in Irish), 2015 This book traces the history of the Irish language from the time of the Norman invasion to independence Aidan Doyle addresses both the shifting position of Irish in society and the important internal linguistic changes that have taken place and combines political cultural and linguistic history

The Oxford History of British and Irish Catholicism, Volume III Liam Chambers, 2023-09-01 The third volume of The Oxford History of British and Irish Catholicism examines the period from the defeat of the Jacobite army at the battle of Culloden in 1746 to the enactment of Catholic emancipation in 1829 The first part of the volume offers a chronological overview tracing the decline of Jacobitism the easing of penal legislation which targeted Catholics the complex impact of the French Revolution the debates about the place of Catholics in the post Union state and following the mass mobilisation of Irish Catholics the passage of emancipation The second part of the volume shows that this political history can only be properly understood with reference to the broader transformations that occurred in the later eighteenth and early nineteenth centuries The period witnessed the expansion of Catholic infrastructure pastoral structures chapel building elementary education and finances and changes in Catholic practice for example in liturgy and devotion The growing infrastructure and more public profession of Catholicism occurred in a society where anti Catholicism remained a force but the volume also addresses the accommodations and interactions with non Catholics that attended daily life Crucially the transformations of this period were international as well as national The volume examines the British and Irish convents colleges friaries and monasteries on the continent especially during the events of the 1790s when many institutions closed and successor or new ones emerged at home The international dimensions of British and Irish Catholicism extended beyond Europe too as the British Empire expanded globally and attention is given to the involvement of British and Irish Catholics in imperial expansion This volume addresses the literary intellectual and cultural expressions of Catholicism in Britain and Ireland Catholics produced a rich

literature in English Irish Scots Gaelic and Welsh although the volume shows the disparities in provision They also engaged with and participated in the Catholic Enlightenment particularly as they grappled with the challenges of accommodation to a Protestant constitution This also had consequences for the public expression of Catholicism and the volume concludes by exploring the shifting expression of belief through music and material culture *Towards Inclusion* Ian Malcolm, 2009 A study of the attitudes of Protestant schoolchildren towards the Irish language **Postcolonial Overtures** Julia C. Obert, 2015-10-29 *Postcolonial Overtures* explores the importance of sound in contemporary Northern Irish writing focusing on the work of three canonical poets Ciaran Carson Derek Mahon and Paul Muldoon Obert argues that these poets respond to what Edward Said calls geographical violence to the stratification of the North's visual spaces to the sectarian symbols splashed across Belfast and beyond by turning from the eye to the ear tentatively remapping place in acoustic space Carson for instance casts Troubles era Belfast as a demolition city its landmarks swallowed in the maw of time and trouble and tries to compensate for this inhospitality by reimagining landscape as soundscape an immersive auditory field This strategy suggests sound's political and affective potential music accent and even comfortingly familiar white noise can help subjects otherwise unmoored feel at home Drawing on a diverse range of fields Obert devotes two chapters to the examination of each poet's work allowing room for both in depth formalist readings and contextual and theoretical understandings of the poems and their reverberating effects *Popular Receptions of Classical Antiquity* Jens A. Krasilnikoff, Vinnie Nørskov, Christian Thue Djurslev, 2024-11-14 The present volume offers a fresh take on classical antiquity's enduring presence in popular culture It is structured around three key themes historical receptions comics and contemporary society covering a wide variety of material from literature and art to music and media It also provides new methodological considerations for anyone interested in classical reception One particularly innovative aspect of the volume is the special attention to the Danish experience of the ancient world What role does classical antiquity play in Denmark Contributors reveal how these ancient stories have been reinterpreted across time highlighting Denmark's own rich history of engaging with the classical world from Julius Caesar's unlikely influence in Danish Romanticism to the revival of Greek myths in contemporary art

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