

Turning The Tune Traditional Music Tourism And Social Change In An Irish Village Dance Performance Studies By Adam R Kaul 1 Nov 2012 Paperback

Bands structured around western wind instruments are among the most widespread instrumental ensembles in the world. Although these ensembles draw upon European military traditions that spread globally through colonialism, militarism and missionary work, local musicians have adapted the brass band prototype to their home settings, and today these ensembles are found in religious processions and funerals, military manoeuvres and parades, and popular music genres throughout the world. Based on their expertise in ethnographic and archival research, the contributors to this volume present a series of essays that examine wind band cultures from a range of disciplinary perspectives, allowing for a comparison of band cultures across geographic and historical fields. The themes addressed encompass the military heritage of band cultures; local appropriations of the military prototype; links between bands and their local communities; the spheres of local band activities and the modes of sociability within them; and the role of bands in trajectories toward professional musicianship. This book will appeal to readers with an interest in ethnomusicology, colonial and post-colonial studies, community music practices, as well as anyone who has played with or listened to their local band.

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 contributors to *Sounds of Vacation* examine the commodification of music

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and sound at popular vacation destinations throughout the Caribbean in order to tease out the relationships between political economy, hospitality, and the legacies of slavery and colonialism. Drawing on case studies from Barbados, the Bahamas, Guadeloupe, Saint Martin, and Saint Lucia, the contributors point to the myriad ways live performances, programmed music, and the sonic environment heighten tourists' pleasurable vacation experience. They explore, among other topics, issues of authenticity in Bahamian music; efforts to give tourists in Barbados peace and quiet at a former site of colonial violence; and how resort soundscapes extend beyond music to encompass the speech accents of local residents. Through interviews with resort managers, musicians, and hospitality workers, the contributors also outline the social, political, and economic pressures and interests that affect musical labor and the social encounters of musical production. In so doing, they prompt a rethinking of how to account for music and sound's resonances in postcolonial spaces. Contributors. Jerome Camal, Steven Feld, Francio Guadeloupe, Jocelyne Guilbault, Jordi Halfman, Susan Harewood, Percy C. Hintzen, Timothy Rommen

A new collection of sheet music for old tunes. Traditional English music put together as sets as played in the only weekly session in London. Jigs, hornpipes, reels, polka-reels and morris tunes from the past few centuries, plus a few newly composed. A great new collection with gems for players of any ability.

The interviews collected in this book preserve the old Santa Fe, the one people are still looking for. The interviewees represent a cross-section of Santa Fe during the best of times: native Santa Feans, both Spanish American and Anglo, artists, immigrants, those who came by accident, those who came intending to stay, those who fought to preserve the older cultures' traditions and values. Turn-of-the-century modernists were involved, implicated, and often locked in a struggle with all the formidable legions of nineteenth-century music. The focus of this collection, essays originally published in the journal "19th-Century Music, is upon modernism in relation to its immediate heritage. Major composers whose reflections on the past come under consideration include Debussy, Mahler, Schoenberg, Stravinsky, Bartok, and Ives, while older composers such as Liszt and Wolf figure as precursors of modernist harmony and sensibility. The contributors include many leading musicologists, critics, and music theorists known for their work on nineteenth- and twentieth-century music. Some of the essays deal closely with the new musical languages that evolved in that era; others deal with reception and performance issues. Many of them bring together insights from various subdisciplines to achieve a richer kind of composite scholarship than is available to traditional musical studies.

A facsimile edition containing the original collection of 1,850 melodies consisting of airs, jigs, reels, hornpipes, marches, and more for fiddle

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

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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.

Senegal has played a central role in contemporary dance due to its rich performing traditions, as well as strong state patronage of the arts, first under French colonialism and later in the postcolonial era. In the 1980s, when the Senegalese economy was in decline and state funding withdrawn, European agencies used the performing arts as a tool in diplomacy. This had a profound impact on choreographic production and arts markets throughout Africa. In Senegal, choreographic performers have taken to contemporary dance, while continuing to engage with neo-traditional performance, regional genres like the sabar, and the popular dances they grew up with. A historically informed ethnography of creativity, agency, and the fashioning of selves through the different life stages in urban Senegal, this book explores the significance of this multiple engagement with dance in a context of economic uncertainty and rising concerns over morality in the public space.

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.

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.

Widely believed to be the oldest Indian dance tradition, odissi has transformed over the centuries from a sacred temple ritual to a transnational genre performed—and consumed—throughout the world. Building on ethnographic research in multiple locations, this book charts the evolution of odissi dance and reveals the richness, rigor, and complexity of the form as it is practiced today. As author and dancer-choreographer Nandini Sikand shows, the story of odissi is ultimately a story of postcolonial India, one in which identity, nationalism, tradition, and neoliberal politics dramatically come together.

Each chapter the title of a traditional tune, a celebration of Irish music examines the history, experience, and meaning of the music

Demonstrates how we can, and why we should, apply the arts in development to promote meaningful economic and social progress.

Based on over a decade of fieldwork conducted with urban Roma, *Staging Citizenship* offers a powerful new perspective on one of the European Union's most marginal and disenfranchised communities. Focusing on "performance" broadly conceived, it follows members of a squatter's settlement in Transylvania as they navigate precarious circumstances in a postsocialist state. Through accounts of music and dance performances, media representations, activism, and interactions with both non-governmental organizations and state agencies, author Ioana Szeman grounds broad themes of political economy, citizenship, resistance, and neoliberalism in her subjects' remarkably varied lives and experiences.

This landmark publication brings together some of the most perceptive commentators of the present moment to explore core ideas and cutting edge developments in the field of Leisure Studies. It offers important new insights into the dynamics of the transformation of leisure in contemporary societies, tracing the emergent issues at stake in the discipline and examining Leisure Studies' fundamental connections with cognate disciplines such as Sociology, Cultural Studies, History, Sport Studies and Tourism. This book contains original work from key scholars across the globe, including those working outside the Leisure Studies mainstream. It showcases the state of the art of contemporary Leisure

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Studies, covering key topics and key thinkers from the psychology of leisure to leisure policy, from Bourdieu to Baudrillard, and suggests that leisure in the 21st century should be understood as centring on a new 'Big Seven' (holidays, drink, drugs, sex, gambling, TV and shopping). No other book has gone as far in redefining the identity of the discipline of Leisure Studies, or in suggesting how the substantive ideas of Leisure Studies need to be rethought. The Routledge Handbook of Leisure Studies should therefore be the intellectual guide of first choice for all scholars, academics, researchers and students working in this subject area.

Canada's Prince Edward Island is home to one of the oldest and most vibrant fiddling traditions in North America. First established by Scottish immigrants in the late eighteenth century, it incorporated the influence of a later wave of Irish immigrants as well as the unique rhythmic sensibilities of the Acadian French, the Island's first European inhabitants. In *Couldn't Have a Wedding without the Fiddler*, renowned musician and folklorist Ken Perlman combines oral history, ethnography, and musical insight to present a captivating portrait of Prince Edward Island fiddling and its longstanding importance to community life. *Couldn't Have a Wedding without the Fiddler* draws heavily on interviews conducted with 150 fiddlers and other "Islanders"—including singers, dancers, music instructors, community leaders, and event organizers—whose memories span decades. The book thus colorfully brings to life a time not so very long ago when virtually any occasion—a wedding, harvest, house warming, holiday, or the need to raise money for local institutions such as schools and churches—was sufficient excuse to hold a dance, with the fiddle player at the center of the celebration. Perlman explores how fiddling skills and traditions were learned and passed down through the generations and how individual fiddlers honed their distinctive playing styles. He also examines the Island's history and material culture, fiddlers' values and attitudes, the role of radio and recordings, the fiddlers' repertoire, fiddling contests, and the ebb and flow of the fiddling tradition, including efforts over the last few decades to keep the music alive in the face of modernization and the passing of "old-timers." Rounding out the book is a rich array of photographs, musical examples, dance diagrams, and a discography. The inaugural volume in the Charles K. Wolfe American Music Series, *Couldn't Have a Wedding without the Fiddler* is, in the words of series editor Ted Olson, "clearly among the more significant studies of a local North American music tradition to be published in recent years." A highly regarded banjoist, guitarist, teacher, and music collector, Ken Perlman previously published a collection of over 400 tunes called *The Fiddle Music of Prince Edward Island: Celtic & Acadian Tunes in Living Tradition*; he also produced a 2-CD set of field recordings for Rounder Records called *The Prince Edward Island Style of Fiddling*. He has written several music instruction manuals now regarded as classics in their field, notably *Clawhammer Style Banjo*, *Melodic Clawhammer Banjo*, and *Fingerstyle Guitar*.

Based on extensive ethnographic fieldwork in New York and Dakar, this book explores the Senegalese dance-rhythms Sabar from the research position of a dance student. It features a comparative analysis of the pedagogical techniques used in dance classes in New York and Dakar, which in turn shed light on different aesthetics and understandings of dance, as well as different ways of learning, in each context. Pointing to a loose network of teachers and students who travel between New York and Dakar around the practice of West African dance forms, the author discusses how this movement is maintained, what role the imagination plays in mobilizing participants and how the 'cultural flow' of the dances is 'punctuated' by national borders and socio-economic relationships. She explores the different meanings articulated around Sabar's transatlantic movement and examines how the dance floor provides the

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grounds for contested understandings, socio-economic relationships and broader discourses to be re-choreographed in each setting.

The most clearly identifiable and popular form of Japanese hip-hop, “ghetto” or “gangsta” music has much in common with its corresponding American subgenres, including its portrayal of life on the margins, confrontational style, and aspirational “rags-to-riches” narratives. Contrary to depictions of an ethnically and economically homogeneous Japan, gangsta J-hop gives voice to the suffering, deprivation, and social exclusion experienced by many modern Japanese. *24 Bars to Kill* offers a fascinating ethnographic account of this music as well as the subculture around it, showing how gangsta hip-hop arises from widespread dissatisfaction and malaise.

In a world of finite resources, expanding populations and widening structural inequalities, the ownership of things is increasingly contested. Not only are the commons being rapidly enclosed and privatized, but the very idea of what can be owned is expanding, generating conflicts over the ownership of resources, ideas, culture, people, and even parts of people. Understanding processes of ownership and appropriation is not only central to anthropological theorizing but also has major practical applications, for policy, legislative development and conflict resolution. *Ownership and Appropriation* significantly extends anthropology's long-term concern with property by focusing on everyday notions and acts of owning and appropriating. The chapters document the relationship between ownership, subjectivities and personhood; they demonstrate the critical consequences of materiality and immateriality on what is owned; and they examine the social relations of property. By approaching ownership as social communication and negotiation, the text points to a more dynamic and processual understanding of property, ownership and appropriation.

There is growing recognition and understanding of music's fundamentally spatial natures, with significances of space found both in the immediacy of musical practices and in connection to broader identities and ideas around music. Whereas previous publications have looked at connections between music and space through singular lenses (such as how they are linked to ethnic identities or how musical images of a city are constructed), this book sets out to explore intersections between multiple scales and kinds of musical spaces. It complements the investigation of broader power structures and place-based identities by a detailed focus on the moments of music-making and musical environments, revealing the mutual shaping of these levels. The book overcomes a Eurocentric focus on a typically narrow range of musics (especially European and North American classical and popular forms) with case studies on a diverse set of genres and global contexts, inspiring a range of ethnographic, text-based, historical, and practice-based approaches.

Dance is more than an aesthetic of life – dance embodies life. This is evident from the social history of jive, the marketing of trans-national ballet, ritual healing dances in Italy or folk dances performed for tourists in Mexico, Panama and Canada. Dance often captures those essential dimensions of social life that cannot be easily put into words. What are the flows and movements of dance carried by migrants and tourists? How is dance used to shape nationalist ideology? What are the connections between dance and ethnicity, gender, health, globalization and nationalism, capitalism and post-colonialism? Through innovative and wide-ranging case studies, the contributors explore the central role dance plays in culture as leisure commodity, cultural heritage, cultural aesthetic or cathartic social movement.

As an international ecotourism destination, Yosemite National Park welcomes millions of climbers, sightseers, and other visitors from around the world annually, all of whom are afforded dramatic experiences of the natural world. This original and cross-disciplinary book offers an ethnographic and performative study of Yosemite visitors in order to understand human connection with and within natural landscapes. By grounding a novel “eco-semiotic” analysis in the lived reality of parkgoers, it forges surprising connections, assembling a

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collective account that will be of interest to disciplines ranging from performance studies to cultural geography.

Ethnomusicology: A Research and Information Guide is an annotated bibliography to books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts. Part One is organized by resource type in categories of greatest concern to students and scholars. It includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the last decades.

Turning the Tune Traditional Music, Tourism, and Social Change in an Irish Village Berghahn Books

Despite its isolation on the western edge of Europe, Ireland occupies vast amounts of space on the music maps of the world. Although deeply rooted in time and place, Irish songs, dances and instrumental traditions have a history of global travel that span the centuries. Whether carried by exiles, or distributed by commercial networks, Irish traditional music is one of the most popular World Music genres, while Clare, on Ireland's Atlantic seaboard, enjoys unrivaled status as a "Home of the Music," a mecca for tourists and aficionados eager to enjoy the authentic sounds of Ireland. For the first time, this remarkable soundscape is explored by an insider—a fourth generation Clare concertina player, uilleann piper and an internationally recognized authority on Irish traditional music. Entrusted with the testimonies, tune lore, and historic field recordings of Clare performers, Gearóid Ó hAllmhuráin reveals why this ancient place is a site of musical pilgrimage and how it absorbed the impact of global cultural flows for centuries. These flows brought musical change inwards, while simultaneously facilitating outflows of musical change to the world beyond - in more recent times, through the music of Clare stars like Martin Hayes and the Kilfenora Céilí Band. Placing the testimony of music and music makers at the center of Irish cultural history and working from a palette of disciplines, *Flowing Tides* explores an Irish soundscape undergoing radical change in the period from the Napoleonic Wars to the Great Famine, from the birth of the nation state to the meteoric rise and fall of the Celtic Tiger. It is essential reading for all interested in Irish/Celtic music and culture.

"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*

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

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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 tourism studies - 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.

People all over the world dance traditional and popular dances that have been staged for purposes of representing specific national and ethnic groups. Anthony Shay suggests these staged dance productions be called "ethno identity dances", especially to replace the term "folk dance," which Shay suggests should refer to the traditional dances found in village settings as an organic part of village and tribal life. Shay investigates the many motives that impel people to dance in these staged productions: dancing for sex or dancing sexy dances, dancing for fun and recreation, dancing for profit - such as dancing for tourists - dancing for the nation or to demonstrate ethnic pride. In this study Shay also examines belly dance, Zorba Dancing in Greek nightclubs and restaurants, Tango, Hula, Irish step dancing, and Ukrainian dancing.

Despite the close and longstanding links between sport and music, the relationships between these two significant cultural forms have been relatively neglected. This book addresses the oversight with a series of highly original essays written by authors from a range of academic disciplines including history, psychology, musicology and cultural studies. It deals with themes including sport in music; music in sport; the use of music in mass sporting events; and sport, music and protest. In so doing, the book raises a range of important themes such as personal and collective identity, cultural value, ideology, globalisation and the commercialisation of sport. As well as considering the sport/music nexus in Great Britain, the collection examines sport and music in Ireland, the United States, Germany and the former Soviet Union, as well as in the Olympic movement. Musical styles and genres discussed are diverse and include classical, rock, music hall and football-terrace chants. For anybody with an interest in sport, music or both, this collection will prove an enjoyable and stimulating read. This book was previously published as a Special Issue of *Sport in Society*.

Every year, countless young adults from affluent, Western nations travel to Brazil to train in capoeira, the dance/martial art form that is one of the most visible strands of the Afro-Brazilian cultural tradition. In *Search of Legitimacy* explores why "first world" men and women leave behind their jobs, families, and friends to pursue a strenuous training regimen in a historically disparaged and marginalized practice. Using the concept of apprenticeship pilgrimage—studying with a local master at a historical point of origin—the author examines how non-Brazilian capoeiristas learn their art and claim legitimacy while navigating the complexities

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of wealth disparity, racial discrimination, and cultural appropriation.

Considered by many to be the greatest Irish song poet of her generation, Máire Bhuí Ní Laeire (Yellow Mary O'Leary; 1774–1848) was an illiterate woman unconnected to elite literary and philosophical circles who powerfully engaged the politics of her own society through song. As an oral arts practitioner, Máire Bhuí composed songs whose ecstatic, radical vision stirred her community to revolt and helped to shape nineteenth-century Irish anti-colonial thought. This provocative and richly theorized study explores the re-creative, liminal aspect of song, treating it as a performative social process that cuts to the very root of identity and thought formation, thus re-imagining the history of ideas in society. Divided by region and subregion, this volume examines the indigenous music of different countries, its current status, major performers, and special instruments. This anthropological study examines the relationship between leisure and death, specifically how leisure practices are used to meditate upon—and mediate—life. Considering travelers who seek enjoyment but encounter death and dying, tourists who accidentally face their own mortality while vacationing, those who intentionally seek out pleasure activities that pertain to mortality and risk, and those who use everyday leisure practices like social media or dogwalking to cope with death, *Leisure and Death* delves into one of the most provocative subsets of contemporary cultural anthropology. These nuanced and well-developed ethnographic case studies deal with different and distinct examples of the intertwining of leisure and death. They challenge established conceptions of leisure and rethink the associations attached to the prospect of death. Chapters testify to encounters with death on a personal and scholarly level, exploring, for example, the Cliffs of Moher as not only one of the most popular tourist destinations in Ireland but one of the most well-known suicide destinations as well, and the estimated 30 million active posthumous Facebook profiles being repurposed through proxy users and transformed by continued engagement with the living. From the respectful to the fascinated, from the macabre to the morbid, contributors consider how people deliberately, or unexpectedly, negotiate the borderlands of the living. An engaging, timely book that explores how spaces of death can be transformed into spaces of leisure, *Leisure and Death* makes a significant contribution to the burgeoning interdisciplinary literature on leisure studies and dark tourism. This book will appeal to students, scholars, and laypeople interested in tourism studies, death studies, cultural studies, heritage studies, anthropology, sociology, and marketing. Contributors: Kathleen M. Adams, Michael Arnold, Jane Desmond, Keith Egan, Maribeth Erb, James Fernandez, Martin Gibbs, Rachel Horner-Brackett, Shingo Iitaka, Tamara Kohn, Patrick Laviolette, Ruth McManus, James Meese, Bjorn Nansen, Stravoula Pipyrou, Hannah Rumble, Cyril Schafer

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400 classic Irish session tunes from the author of "A Complete to Playing Irish

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Traditional Music on the Whistle." A unique collection of the most popular tunes played in Ireland... and throughout the world. Complete with 400-track downloadable audio of each tune played at moderate tempo on tin whistle - over 5 hours of music! Download details on copyright page of book. These tunes are suitable for all melody instruments - tin whistle, flute, fiddle, uilleann pipes, accordion, concertina, banjo, mandolin, harp - and feature widely-played session standards as well as less common tunes. All the main tune types are represented - jigs, reels, hornpipes, slip jigs, set dances, polkas, slides, barn dances, marches, waltzes, carolan tunes, mazurkas and flings.

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. Utilizing case studies from Guatemala, Bolivia, and Ireland to China, India, and Dubai, the contributors to Cosmopolitanism and Tourism question whether cosmopolitan subjectivity is still the desired aim of all travelers, as is commonly believed within the field of tourism studies.

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

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