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Seeger in the late

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recorded in 1959. The

lyrics — except for the

title, which is repeated

throughout the song,

and the final two lines

— consist of the first

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eight verses of the

third chapter of the

biblical Book of

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broader historical and  
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graduate student in  
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perspective of a

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opening chapter  
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with recent work on  
Irish social history in  
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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



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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

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public sphere of

nationalist politics and  
cultural revival in

these decades. The

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literary revival is then

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Dead and the 'Sirens'

chapter of Ulysses.

Dowling conducted

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to conclude with an  
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century.

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subregion, this

Volume examines the  
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different countries, its  
current status, major  
performers, and  
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Each chapter the title  
of a traditional tune, a  
celebration of Irish  
music examines the  
history, experience,  
and meaning of the  
music

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There is growing

*Page 53/65*

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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

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Turned 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

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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



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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

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inspiring a range of

ethnographic, text-

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Popular music An  
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key scholars in order  
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social media), the role  
of social difference  
and how it shapes  
sociomusical

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encounters (queer spaces, gendered and racialised spaces), as well as the

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representations of place (musical

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this is an up-to-the-moment overview of central discussions

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music. The

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contributors explore a range of contexts, moving from the studio to the stage, the city to the suburb, the bedroom to festival, from nightclub to museum, with each entry highlighting the diverse and complex ways in which music and place are mutually constitutive.



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