

Gaelic Songs in Nova Scotia

Helen Creighton and Calum MacLeod



Gaelic Songs In Nova Scotia

William J. Davey, Richard MacKinnon



Gaelic Songs In Nova Scotia:

Gaelic songs in Nova Scotia Helen Creighton, Calum MacLeod, 1964 *Gaelic Songs in Nova Scotia* Helen Creighton, Calum MacLeod, 1964 **Songs Remembered in Exile** John Lorne Campbell, 1990 With an account of the Hebridean emigration 1790 1835 Songs remembered in exile John Lorne Campbell, 1990 **Songs remembered in exile** John L. Campbell, 1990 **Cape Breton in the Long Twentieth Century** Lachlan MacKinnon, Andrew Parnaby, 2024-03-26 The emergence dominance and alarmingly rapid retreat of modernist industrial capitalism on Cape Breton Island during the long twentieth century offers a particularly captivating window on the lasting and varied effects of deindustrialization Now at the tail end of the industrial moment in North American history the story of Cape Breton Island presents an opportunity to reflect on how industrialization and deindustrialization have shaped human experiences Covering the period between 1860 and the early 2000s this volume looks at trade unionism state and cultural responses to deindustrialization including the more recent pivot towards the tourist industry and the lived experiences of Indigenous and Black people Rather than focusing on the separate or distinct nature of Cape Breton contributors place the island within broad transnational networks such as the financial world of the Anglo Atlantic the Celtic music revival the Black diaspora Canadian development programs and more In capturing the vital elements of a region on the rural resource frontier that was battered by deindustrialization the histories included here show how the interplay of the state cultures and transnational connections shaped how people navigated these heavy pressures both individually and collectively Music in Nova Scotia Matthew D. McGuire, 1998 *Folk Music, Traditional Music, Ethnomusicology* Anna Hoefnagels, Gordon E. Smith, 2021-02-19 Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present features the proceedings of the Fiftieth Annual Conference of the Canadian Society for Traditional Music La Soci t Canadienne pour les Traditions Musicales formerly the Canadian Folk Music Society La Soci t canadienne de musique folklorique that took place in November 2006 in Ottawa at Carleton University and the Canadian Museum of Civilization This publication showcases the diversity of music research currently being conducted by folk and traditional music specialists ethnomusicologists and practicing musicians in Canada The papers are organized in five sections according to common themes in contemporary research in ethnomusicology and folk music studies and each section is preceded by a short introduction which highlights the section s theme s as well as the individual papers Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present confirms the rich history of the Canadian Society for Traditional Music a history that comprises enormous changes in scholarly research musical practice emergent technologies changes in doing fieldwork and shifting identity boundaries over the past fifty years This volume is intended as a contribution to published literature on ethnomusicological and folklore research in Canada creating a new resource of historical contemporary and scholarly relevance that will appeal to academics and music enthusiasts alike Canadian ethnomusicologists expertise in the realm of First Nations musics and

Anglo Celtic and French folksong repertoires is already well established This volume shows us the breadth of cultural territory with which 21st century Canadian scholars of music and scholars of Canadian musics are now engaged as well as their theoretical and methodological sophistication Kati Szego School of Music Memorial University

North American Gaels Natasha Sumner,Aidan Doyle,2020-11-18 A mere 150 years ago Scottish Gaelic was the third most widely spoken language in Canada and Irish was spoken by hundreds of thousands of people in the United States A new awareness of the large North American Gaelic diaspora long overlooked by historians folklorists and literary scholars has emerged in recent decades North American Gaels representing the first tandem exploration of these related migrant ethnic groups examines the myriad ways Gaelic speaking immigrants from marginalized societies have negotiated cultural spaces for themselves in their new homeland In the macaronic verses of a Newfoundland fisherman the pointed addresses of an Ontario essayist the compositions of a Montana miner and lively exchanges in newspapers from Cape Breton to Boston to New York these groups proclaim their presence in vibrant traditional modes fluently adapted to suit North American climes Through careful investigations of this diasporic Gaelic narrative and its context from the mid eighteenth century to the twenty first the book treats such overarching themes as the sociolinguistics of minority languages connection with one s former home and the tension between the desire for modernity and the enduring influence of tradition Staking a claim for Gaelic studies on this continent North American Gaels shines new light on the ways Irish and Scottish Gaels have left an enduring mark through speech story and song

Dictionary of Cape Breton English William J. Davey,Richard MacKinnon,2016-01-01 The first regional dictionary devoted to the island s linguistic and cultural history the Dictionary of Cape Breton English is a fascinating record of the island s rich vocabulary

Dance Legacies of Scotland Mats Melin,Jennifer Schoonover,2020-12-30 Dance Legacies of Scotland compiles a collage of references portraying percussive Scottish dancing and explains what influenced a wide disappearance of hard shoe steps from contemporary Scottish practices Mats Melin and Jennifer Schoonover explore the historical references describing percussive dancing to illustrate how widespread the practice was giving some glimpses of what it looked and sounded like The authors also explain what influenced a wide disappearance of hard shoe steps from Scottish dancing practices Their research draws together fieldwork references from historical sources in English Scots and Scottish Gaelic and insights drawn from the authors practical knowledge of dances They portray the complex network of dance dialects that existed in parallel across Scotland and share how remnants of this vibrant tradition have endured in Scotland and the Scottish diaspora to the present day This book will be of interest to scholars and students of Dance and Music and its relationship to the history and culture of Scotland

The Garland Encyclopedia of World Music Ellen Koskoff,2017-09-25 This volume makes available the full range of the American Canadian musical experience covering for the first time in print all major regions ethnic groups and traditional and popular contexts From musical comedy to world beat from the songs of the Arctic to rap and house music from Hispanic Texas to the Chinese communities of Vancouver the

coverage captures the rich diversity and continuities of the vibrant music we hear around us Special attention is paid to recent immigrant groups to Native American traditions and to such socio musical topics as class race gender religion government policy media and technology The Garland Encyclopedia of World Music Ruth M. Stone,2017-09-25 The Garland Encyclopedia of World Music is a ten volume reference work organized geographically by continent to represent the musics of the world in nine volumes The tenth volume houses reference tools and descriptive information about the encyclopedia s structure criteria for inclusion and other information specific to the field of ethnomusicology An award winning reference its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology GEWM has become a familiar acronym and it remains highly revered for its scholarship uncontested in being the sole encompassing reference work with a broad survey of world music More than 9 000 pages with musical illustrations photographs and drawings it is accompanied by 300 audio examples **Cape Bretoniana** Beaton Institute of Cape Breton Studies,2005-01-01 Nova Scotia s Cape Breton Island is a beautiful region with a unique community whose history and ethnic composition have resulted in the evolution of a powerful sense of identity and place While outsiders may think only of the island s perennial economic woes and long economic dependence on coal mining and steel production it is also the home of a rich vibrant and distinct culture Brian Douglas Tennyson s *Cape Bretoniana* is the first bibliography to gather together all known publications relating to the history culture economy and politics of Cape Breton Island With more than 6000 entries it not only provides a comprehensive listing of publications and post graduate theses but also detailed annotations on the listings Each entry lists the author title place of publication publisher date of publication volume and issue number in the case of periodicals and page references followed by a brief description of the item Cape Breton has never been so thoroughly documented This bibliography will help to ensure that even in a world becoming increasingly homogenized by the forces of globalization unique cultural identities like Cape Breton s can be preserved and nurtured *Edinburgh History of Scottish Literature: Enlightenment, Britain and Empire (1707-1918)* Ian Brown,2006-11-13 Between 1707 and 1918 Scotland underwent arguably the most dramatic upheavals in its political economic and social history The Union with England industrialisation and Scotland s subsequent defining contributions throughout the eighteenth and nineteenth centuries to the culture of Britain and Empire are reflected in the transformative energies of Scottish literature and literary institutions in the period New genres new concerns and whole new areas of interest opened under the creative scrutiny of sceptical minds This second volume of the History reveals the major contribution made by Scottish writers and Scottish writing to the shape of modernity in Britain Europe and the world **As A' Bhraighe** Allan the Ridge MacDonald,Effie Rankin,2005 It has been said that the greatest Gaelic poets were from Lochaber in the Scottish Highlands Those who emigrated to Nova Scotia in the 18th and 19th centuries were the living memory of clan history and tradition Allan the Ridge MacDonald stands out as one poet who inherited and maintained an

extraordinary wealth of vocabulary and a superior knowledge of clan and legendary history In this first compilation and translation of the known Gaelic songs of Allan the Ridge in print Effie Rankin gives all readers an insight into the life of the poet and the traditions that made him a highly regarded seanchaidh

Contemporary Musical Expressions in Canada Anna Hoefnagels, Judith Klassen, Sherry Johnson, 2020-01-16 Music and dance in Canada today are diverse and expansive reflecting histories of travel exchange and interpretation and challenging conceptions of expressive culture that are bounded and static Reflecting current trends in ethnomusicology *Contemporary Musical Expressions in Canada* examines cultural continuity disjuncture intersection and interplay in music and dance across the country Essays reconsider conceptual frameworks through which cultural forms are viewed critique policies meant to encourage crosscultural sharing and address ways in which traditional forms of expression have changed to reflect new contexts and audiences From North Indian kathak dance Chinese lion dance early Toronto hip hop and contemporary cantor practices within the Byzantine Ukrainian Church in Canada to folk music performances in twentieth century Quebec Gaelic milling songs in Cape Breton and Mennonite songs in rural Manitoba this collection offers detailed portraits of contemporary music practices and how they engage with diverse cultural expressions and identities At a historical moment when identity politics multiculturalism diversity immigration and border crossings are debated around the world *Contemporary Musical Expressions in Canada* demonstrates the many ways that music and dance practices in Canada engage with these broader global processes Contributors include Rebecca Draisey Collishaw Queen s University Meghan Forsyth Memorial University of Newfoundland Monique Giroux University of Lethbridge Ian Hayes Memorial University of Newfoundland Anna Hoefnagels Carleton University Judith Klassen Canadian Museum of History Chris McDonald Cape Breton University Colin McGuire University College Cork Marcia Ostashewski Cape Breton University Laura Risk McGill University Neil Scobie University Western Ontario Gordon Smith Queen s University Heather Sparling Cape Breton University Jesse Stewart Carleton University Janice Esther Tulk Cape Breton University Margaret Walker Queen s University and Louise Wrazen York University

Brigh an Òrain - A Story in Every Song Lauchie MacLellan, John Shaw, Alistair MacLeod, 2001-02-21 Few published collections of Gaelic song place the songs or their singers and communities in context Br gh an rain A Story in Every Song corrects this showing how the inherited art of a fourth generation Canadian Gael fits within biographical social and historical contexts It is the first major study of its kind to be undertaken for a Scottish Gaelic singer The forty eight songs and nine folktales in the collection are transcribed from field recordings and presented as the singer performed them with an English translation provided All the songs are accompanied by musical transcriptions The book also includes a brief autobiography in Lauchie MacLellan s entertaining narrative style John Shaw has added extensive notes and references as well as photos and maps In an era of growing appreciation of Celtic cultures Br gh an rain A Story in Every Song makes an important Gaelic tradition available to the general reader The materials also serve as a unique adaptable resource for those with more specialized research or teaching

interests in ethnology folklore Canadian studies Gaelic language ethnomusicology Celtic studies anthropology and social history

Scottish Exodus James Hunter, 2011-03-25 Millions of Scots have left their homeland during the last 400 years Until now they have been written about in general terms *Scottish Exodus* breaks new ground by taking particular emigrants drawn from the once powerful Clan MacLeod and discovering what happened to them and their families These people became among other things French aristocrats Polish resistance fighters Texan ranchers New Zealand shepherds Australian goldminers Aboriginal and African American activists Canadian mounted policemen and Confederate rebels One nineteenth century MacLeod even went so far as to swap his Gaelic for Arabic and his Christianity for Islam before settling down comfortably in Cairo This gripping account of Scotland's worldwide diaspora is based on unpublished documents letters and family histories It is also based on the author's travels in the company of today's MacLeods some of them still in Scotland others further afield *Scottish Exodus* is a tale of disastrous voyages famine and dispossession the hazards of pioneering on faraway frontiers But it is also the moving story of how people separated from Scotland by hundreds of years and thousands of miles continue to identify with the small country where their journeyings began

Gaelic Cape Breton Step-Dancing

John G. Gibson, 2017-07-04 The step dancing of the Scotch Gaels in Nova Scotia is the last living example of a form of dance that waned following the great emigrations to Canada that ended in 1845 The Scotch Gael has been reported as loving dance but step dancing in Scotland had all but disappeared by 1945 One must look to Gaelic Nova Scotia Cape Breton and Antigonish County to find this tradition Gaelic Cape Breton Step Dancing the first study of its kind gives this art form and the people and culture associated with it the prominence they have long deserved Gaelic Scotland's cultural record is by and large pre literate and references to dance have had to be sought in Gaelic songs many of which were transcribed on paper by those who knew their culture might be lost with the decline of their language The improved Scottish culture depended proudly on the teaching of dancing and the literate learning and transmission of music in accompaniment Relying on fieldwork in Nova Scotia and on mentions of dance in Gaelic song and verse in Scotland and Nova Scotia John Gibson traces the historical roots of step dancing particularly the older forms of dancing originating in the Gaelic speaking Scottish Highlands He also places the current tradition as a development and part of the much larger British and European percussive dance tradition With insight collected through written sources tales songs manuscripts book references interviews and conversations Gaelic Cape Breton Step Dancing brings an important aspect of Gaelic history to the forefront of cultural debate

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