



Songs Of The Peacock

James Barmby



Songs Of The Peacock:

Songs of the Peacock Patrizia de Rachewiltz, 1977-01-01 Presents 17 tales each one a symbolic version of reality **The Forgotten Songs of the Newfoundland Outports** Anna Kearney Guigné, 2016-12-12 In 1951 musician Kenneth Peacock 1922 2000 secured a contract from the National Museum of Canada today the Canadian Museum of History to collect folksongs in Newfoundland As the province had recently joined Confederation the project was deemed a goodwill gesture while at the same time adding to the Museum's meager Anglophone archival collections Between 1951 and 1961 over the course of six field visits Peacock collected 766 songs and melodies from 118 singers in 38 communities later publishing two thirds of this material in a three volume collection *Songs of the Newfoundland Outports* 1965 As the publication consists of over 1000 pages *Outports* is considered to be a bible for Newfoundland singers and a valuable resource for researchers However Peacock's treatment of the material by way of tune text collations use of lines and stanzas from unpublished songs has always been somewhat controversial Additionally comparison of the field collection with *Outports* indicates that although Peacock acquired a range of material his personal preferences frequently guided his publishing agenda To ensure that the songs closely correspond to what the singers presented to Peacock the collection has been prepared by drawing on Peacock's original music and textual notes and his original field recordings The collection is far ranging and eclectic in that it includes British and American broadsides musical hall and vaudeville material alongside country and western songs and local compositions It also highlights the influence of popular media on the Newfoundland song tradition and contextualizes a number of locally composed songs In this sense it provides a key link between what Peacock actually recorded and the material he eventually published As several of the songs have not previously appeared in the standard Newfoundland collections *The Forgotten Songs* sheds new light on the extent of Peacock's collecting The collection includes 125 songs arranged under 113 titles along with extensive notes on the songs and brief biographies of the 58 singers Thanks to the Research Centre for the Study of Music Media and Place a video of the launch event held in St John's Newfoundland is available at <https://www.youtube.com/watch?v=ghj6E6QiLI> t 21s Published in English *Songs of childhood: 1901. Peacock pie* Walter De la Mare, 1920 For contents see Author Catalog **Song Beyond the Nation** Philip Ross Bullock, Laura Tunbridge, 2021-05-20 This book challenges that assumption by exploring the ways in which song crosses national borders Whether by incorporating foreign canons of poetry alongside native ones or conveying literature across linguistic borders through acts of performance song functions as a means of translation *Indian Poetry* Saccidānandan, 2001 This Anthology Of Papers Presented At A Seminar Organised By The Sahitya Akademi In March 1988 Takes Stock Of The Indian Poetry Of The Five Decades After Independence Raises Basic Conceptual Questions Examines Paradigm Shifts And Interrogates The Established Canons By Foregrounding Marginalised Voices The Papers Examine The Growth Of Modern Sensibility In Indian Poetry In Specific Linguistic Contexts Relates It To General Cultural Issues And Examines Post Colonial Avant Grade Trends

Including The Feminist And The Dalit Movements The Papers Are Collected Under Three Heads Modernism In Retrospect Examines The Historical Political And Aesthetic Aspects Of Modernism After Modernism Articulating Resistance Takes A Close Look At The Alternative Trends That Challenge The Status Quoist Mainstream Poetry Poetry As Discourse Some General Issues Takes Up Some General Issues Concerning The Present And Future Of Poetry Including The Problems Of The Translation Of Poetry K Satchidanandan Who Has Edited This Volume Is A Pioneer Of Modern Poetry And Criticism In Malayalam With 18 Collections Of Poetry Two Plays 15 Collections Of Critical Articles And Interviews And 15 Collections Of Translated Poetry He Now Heads The Sahitya Akademi The Indian National Academy Of Letters *The Art Songs of Louise Talma* Kendra Preston Leonard, 2017-05-18 Appendix 1 Sources on the Vocal Works of Louise Talma Appendix 2 The Compositions for Voice by Louise Talma Appendix 3 Recordings of Talma s Vocal Works Index 1 Individuals Places and Ideas Index 2 Titles of Musical Compositions 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 **Plays for Young People, with Songs and Choruses, Suitable for Private Theatricals** James Barmby, 1879

Why Are We Attracted to Sad Music? Sandra Garrido, 2016-12-05 In this book perspectives in psychology aesthetics history and philosophy are drawn upon to survey the value given to sad music by human societies throughout history and today Why do we love listening to music that makes us cry This mystery has puzzled philosophers for centuries and tends to defy traditional models of emotions Sandra Garrido presents empirical research that illuminates the psychological and contextual variables that influence our experience of sad music its impact on our mood and mental health and its usefulness in coping with heartbreak and grief By means of real life examples this book uses applied music psychology to demonstrate the implications of recent research for the use of music in health care and for wellbeing in everyday life Post-Colonial Distances Denis Crowdy, Bev Diamond, Daniel Downes, 2020-10-27 This anthology emanated from a conference in St John s

Newfoundland that brought together popular music scholars folklorists and ethnomusicologists from Canada and Australia Implicit in that conference and in this anthology is the comparability of the two countries Their post colonial status if that is indeed an appropriate modifier in either case has some points of similarity On the other hand their distance from hegemonic centres from colonial histories is arguably more a matter of contrast than similarity Canada and Australia are similar in various regards Post colonial in the sense that they are both former British colonies they now each have more than a century of stature as nation states By the beginning of the 21st century they are each modest in size but rich in ethnocultural diversity Nonetheless each country has some skeletons in the closet where openness to difference to indigenous and new immigrant groups are concerned Both countries are similarly both experiencing rapid shifts in cultural makeup with the biggest population increases in Australia coming from China India and South Africa and the biggest in Canada from Afro Caribbean South Asian countries and China The chapters in this anthology constitute an important comparative initiative Perhaps the most obvious point of comparison is that both countries create commercial music in the shadow of the hegemonic US and British industries As the authors demonstrate both proximity specifically Canada's nearness to the US and distance have advantages and disadvantages As the third and fourth largest Anglophone music markets for popular music they face similar issues relating to music management performance markets and production A second relationship as chapters in this anthology attest is the significant movement between the two countries in a matrix of exchange and influence among musicians that has rarely been studied hitherto Third both countries invite comparison with regard to the popular music production of diverse social groups within their national populations In particular the tremendous growth of indigenous popular music has resulted in opportunities as well as challenges Additionally however the strategies that different waves of immigrants have adopted to devise or localize popular music that was both competitive and meaningful to their own people as well as to a larger demographic bear comparison The historical similarities and differences as well as the global positionality of each country in the early 21st century then invites comparison relating to musical practices social organization lyrics as they articulate social issues career strategies industry structures and listeners

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