

Celtic Music Elements in Electronic Music: Temporary Coincidences or Separate Subgenre of Electronic Music?

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Andrius Romaska
Student ID: 201026228

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Abstract

The term ‘Celtic music’ is spreading across various musical contexts. Therefore, there emerge new possibilities for musicologists to analyse different issues related to this genre of music. The key purpose of this research is to examine the issue that relates to the Celtic music genre - the main goal of this research is to determine whether Celtic music elements that appear in Electronic music should be considered just as temporary coincidences or whether the appearance of Celtic music elements in Electronic music should be considered as separate subgenre of electronic music.

The research is divided into three parts. Firstly, the key research question contains another important question – ‘What is Celtic Music?’, which requires to be analysed for defining what are going to be considered as Celtic music elements in the scope of this essay. Then, short analysis of academic literature is provided that was used for searching for the artists that fall into the category of this research – artists that combine Celtic music elements and Electronic music. The last part of research consists of analysis of artists and their albums. Musicians and their albums are being analysed according to the scheme presented in the introduction of the essay. This scheme consists of three key criteria that must be satisfied in order existence of separate subgenre of electronic music should be proved.

Introduction

Nowadays the term ‘Celtic Music’ is widely spread and there exists strong possibility to meet it in various musical contexts. For instance, fiddler Martin Hayes, who is one of the most well-known performers of Irish music, shares his travel experience:

If somebody sees my fiddle case on an airplane, say, and asks me what I play I say ‘Celtic Music’. If I were to say Irish music he likely wouldn’t know what I was talking about.¹

This example demonstrates how widespread the term ‘Celtic Music’ is – even such recognizable folk tradition as Irish music is not as known as Celtic music. Also, another relevant example - member of Lithuanian folk group ‘Kamaniu Silelis’ during his interview for the LRT radio program ‘Pakartot’ has been asked to describe his guitar playing style.² Musician identified his playing style as ‘Celtic’ because he mostly uses different ‘open tunings’ on his guitar. Just like Hayes’ travel story, this example also illustrates how widespread the term ‘Celtic Music’ is – even musician from a small country that is far away from the places of origin of Celtic nations, identifies his music as Celtic.

While spreading across a variety of countries and nations, Celtic music started merging with different musical genres. For instance, Scottish band ‘Tartan Amoebas’ is known for combining Celtic and Funk musical genres.³ American band Dropkick Murphys is known for merging Celtic and Punk musical genres.⁴ Irish musician Enya is recognised for combining Electronic and Celtic music.⁵ The focus of this essay exactly lies on relation between Electronic and Celtic music. The purpose of this research and essay is to determine whether these attempts to combine Celtic and Electronic musical genres could be considered as separate subgenre of Electronic music or whether they should be considered more as coincidences.

¹ Scott Reiss, ‘Tradition and Imaginary: Irish Traditional Music and the Celtic Phenomen’, in *Celtic Modern: Music at the Global Fringe*, ed. by Martin Stokes and Philip V. Bohlman (Oxford: Scarecrow Press, 2003), pp. 145-71 (p. 146).

² *Pakartot*, LRT radijas, 24 September 2016, <<http://www.lrt.lt/mediateka/irasas/1013107559/>> [accessed 26 December 2016]

³ Discogs, ‘Tartan Amoebas’, *Discogs* [n.d.] <<https://www.discogs.com/artist/1636879-Tartan-Amoebas>> [accessed 26 December 2016]

⁴ Discogs, ‘Dropkick Murphys - Sing Loud, Sing Proud!’, *Discogs* [n.d.] <<https://www.discogs.com/Dropkick-Murphys-Sing-Loud-Sing-Proud/release/380251>> [accessed 26 December 2016]

⁵ Discogs, ‘Enya’, *Discogs* [n.d.] <<https://www.discogs.com/artist/9807-Enya>> [accessed 26 December 2016]

The structure of essay and methodology of this research consists of three parts. The first one is analysis of academic literature that makes an attempt to provide an answer to the question ‘What is Celtic music?’. Such analysis leads to defining clear features of what are going to be considered as Celtic music elements in the scope of this research. The second part is a short analysis of academic literature that was used for searching for the artists that fall into the category of this research – artists that combine Celtic elements (that are going to be defined in the first part of essay) and Electronic music. The last part is the most essential for this research. It is an attempt to provide rational answer to the question of this research by analysing albums of the artists that fall into the category of this research. There exist three key criteria for proving whether in the case of this research separate Electronic music subgenre exists or whether not.

First of all, there has to be consistency among the albums of artists in terms of time to prove that separate subgenre exists. It will be considered that separate Electronic music subgenre does not exist if there exists a period of at least 10 years when the album of this genre has not been created. This criterion is essential to avoid the situation when there exist a lot albums of Electronic music with Celtic elements that were created during one or a few separate periods in such way representing temporary trends rather than consistent subgenre. Then, albums must be released in at least three different decades. Again, this criterion is important for avoiding temporary trends – three decades is definitely too long time period for music appearing in them to be called only a temporary trend. The third criterion is place of origin of the artist. Composers must represent at least three different continents of the world. This criterion is essential to avoid the situation when some local artist or a few local artists compose an album every ten years in such way representing just a local tradition and not the whole Celtic music. Such number of continents has been chosen because Celtic nations (as a result of migration) are mainly spread across three continents. Obviously, North America and Europe are two of the three mentioned continents.⁶ What is not so obvious fact - Australia is a third continent that has a huge population of Celtic nations.⁷

⁶ James Porter, ‘Introduction: Locating Celtic Music (and Song)’, *Western Folklore*, 57.4 (1998), 205-24 (p. 208).

⁷ Michael G. Barnes, ‘Anglo-Celtic Australians’ Perspectives of Multiculturalism’ (unpublished bachelor’s thesis, Macquarie University, 2004), p. 15.

What is Celtic music?

The question ‘What is Celtic music?’ seems to have an easy answer. Probably major part of people could recognise Celtic music being played on the radio. However, what part of them could provide detailed features of music they just heard? Hypothesis is that only minority of them.

Argument for such hypothesis is that even the academics that focus on analysing Celtic music still does not share one uniform description or one homogeneous list of defining features of Celtic music. For instance, June Skinner Sawyers, author of one of the most essential book about Celtic music *The Complete Guide to Celtic Music: from the Highland Bagpipe and Riverdance to U2 and Enya*, provides such description of Celtic music in the opening chapter of this book:

After all the techniques are checked off, the quality that the music of the Celtic lands most commonly shares is something a lot more intangible and certainly less quantifiable – a feeling or quality that evokes emotions of sadness or joy, sorrow or delight.⁸

Usage of such words as ‘something’, ‘a feeling’ for describing Celtic music clearly confirms hypothesis that it is much easier to have intuitive feeling of what is Celtic music rather than rationally describe it. Other academics provides a bit different descriptions of the term ‘Celtic music’ and explanations why there is a difficulty in attempting to describe it.

For instance, Fintan Vallely analysis British techno dance-band Afro-Celt Sound System.⁹ The musical genre that is represented by this group is described as African/Celtic/Electronic. Nevertheless, Vallely notices a paradox here – despite the fact that group uses such African instruments as djembe drum, kora harp or such Irish instrument as uilleann pipes, the key part of Afro-Celt Sound System music is Electronic music that is created and performed by two Englishmen. These two musicians had no relation to traditional folk music before creating this band because they came from techno music scene. Therefore, Vallely makes a conclusion that sometimes musicians describe their music as traditional (as traditional Celtic music in this case) just for marketing

⁸ June Skinner Sawyers, *The Complete Guide to Celtic Music: from the Highland Bagpipe and Riverdance to U2 and Enya* (London: Aurum, 2000), p. 5.

⁹ Fintan Vallely ‘The Apollos of Shamrockery: Traditional Musics in the Modern Age’, in *Celtic Modern: Music at the Global Fringe*, ed. by Martin Stokes and Philip V. Bohlman (Oxford: Scarecrow Press, 2003), pp. 201-19 (p. 206).

purpose that would let to generate bigger income by attracting listener not only from electronic music scene but also from folk music scene (from Celtic folk music scene in the case of Afro-Celt Sound System).¹⁰ In such case term ‘Celtic music’ has no meaning and such instances create a difficulty for seeking for the proper description of ‘Celtic music’ since a significant part of musicians identifies their music as Celtic without any rational argument.

Scott Reiss presents similar opinion in his essay stating that composers of Celtic music believes that their product is authentic and has a historical context.¹¹ However, according to the author, these believes do not have any rational arguments and could be described as imaginal. Furthermore, Reiss states that Celtic music is not shared between people just like any traditional music is shared by dancing or singing together in bars or during any types of gatherings of community.¹² Consequently, the community of Celtic music could be described more as virtual than real. In such case, the term ‘Celtic music’ again lacks any meaning or features since it becomes only kind of a label that appears on the album only after if it is composed and produced. Label that has no agreement of any community for what features describe it.

Analyses of Reiss and Vallely are important for seeking what are going to be considered as Celtic music elements in the scope of this essay. These two essays of Reiss and Vallely implies what kind of approaches to identify Celtic music elements should be rejected in this case. First of all, Vallely’s analysis clearly demonstrates that methodology of listening to different Celtic music artists and simply trying to identify what is common in these recordings would not be appropriate since there exists possibility that many of these albums were assigned to Celtic category just because of marketing purpose and it would lack authentic features of Celtic music. Reiss’ idea that Celtic music does not have real homogeneous community, just a kind of virtual community implies the fact that choosing such methodologies as to interview some members of particular community for them to describe Celtic music elements or just to read some documents, catalogues of such community is not possible. Therefore, the most rational approach for indentifying Celtic music elements would be to analyse scientific articles and books that makes an attempt to define the term ‘Celtic music’ from the perspective of musicology rather than from the perspective of sociology or history.

¹⁰ Vallely, p. 213.

¹¹ Reiss, p. 163.

¹² Reiss, p. 158.

James Porter analysis this issue from the perspective of musicology and one of the key idea of his research is that ‘Celtic music’ should at first refer to Celtic language, in such way, songs and compositions of Celtic music should contain lyrics that are written in Celtic language.¹³ It is hard not to agree with the author that there exists an issue in this case since major part of music that is considered to be Celtic is merely instrumental. The scope of this research will also contain more instrumental music rather than music that contains some lyrics. Nevertheless, the fact that lyrics of a song is written in a language that belongs to the language group of Celtic (this group mainly consists of Irish, Scottish, Welsh or Breton languages) is going to be considered as Celtic element in the scope of this research.¹⁴ The argument for such decision is that usage of Celtic languages in songs is a proof of authenticity since this group of languages are not used by relatively big part of world’s population and mainly exists because it is being learned from person to person in small communities.¹⁵ Therefore, it is hard to imagine that the outsider of these small communities would be a competent user of these languages and that such person would be able to use any of these languages in compositions just for marketing or any other similar purpose.

There is no doubt that this research requires more elements of Celtic music to be presented. Since the feature of lyrics of Celtic music is already defined – that is lyrics has to be written in one of the Celtic language, there is a need to identify the features of musical part of compositions or songs.

Some of the features are presented in Chris McDonalds’ article.¹⁶ For instance, author talks about the fact that many of Celtic songs appear to be in Dorian or Mixolydian modes.¹⁷ Also, McDonald presents idea that scales used in Celtic music are not equally tempered which distincts it from European music context because of Europe’s adoption of scale of equal temperament.¹⁸ Porter also provides some features of musical part of Celtic song in his article. For instance, he talks about repetitive melodic motifs and rhythmic dexterity.¹⁹

¹³ Porter, p. 205.

¹⁴ Porter, p. 208.

¹⁵ *The Celtic Languages*, ed. by Donald Macaulay, (Cambridge: Cambridge University Press, 1992), p. xiii.

¹⁶ Chris McDonald, ‘Towards a Musicology of the Celtic Sound’, in *Academia* (2008) <https://www.academia.edu/12862594/Towards_a_Musicology_of_the_Celtic_Sound> [accessed 27 November 2016]

¹⁷ McDonald, p. 5.

¹⁸ McDonald, p. 6.

¹⁹ Porter, p. 213.

Therefore, there emerges a question at this part of research – what kind of criteria to use for choosing just a few musical features that describe Celtic music out of a large amount that are presented in scientific articles. The decision is not to choose any of these features at all. McDonald's and Porter's articles implies strong arguments for such decision.

Despite the fact that these two authors approach the question 'What is Celtic music?' from the perspective of musicology, both of them make conclusion that such approach is meaningless. Porter states:

Celtic musics, whatever the definition applied to them, have never existed in isolation, and searching for a 'pure' musical Celticity is an unrealistic pursuit.²⁰

The essence of this quotation lies in the fact that Porter does not use the term 'Celtic music' but uses the term 'Celtic musics' which refers to the fact that just like Celtic language group that contains four main languages – Scottish, Irish, Welsh and Breton, the term 'Celtic music' also represents four different types of traditional music. Therefore, according to the author, it is meaningless to seek what is common between four absolutely different types of music. For instance, Porter analysis Festival Interceltique des Cornemuses which takes place in Lorient and connects musicians that represent Celtic music. However, he states that it is too difficult task to draw any parallel between, for example, Breton pipe bands and Welsh male voice choir that take part in this festival.²¹

McDonald makes similar conclusion about a lack of meaning in trying to define Celtic music in terms of musicology, however, what is essential in a context of this essay, he suggests a solution for this issue:

The question would centre less on prescribing which sounds are Celtic and which are not Celtic, but rather on which sounds come to signify as Celtic, when they do so, why, under what conditions, and in whose interests these sounds come to represent Celtic ethnicity.²²

Therefore, McDonald suggests to stop searching for the description of authentic Celtic sound and start focusing on what is considered to be Celtic sound for majority of people (according to the author, it does not matter that such opinion of many people does not have any rational argument) and why. For instance, McDonald gives an example that reverbation effects that are used by such famous artists as Enya or Capercaillie are

²⁰ Porter, p. 210.

²¹ Porter, p. 211.

²² McDonald, p. 8.

considered to be Celtic, despite the fact, that such sounds do not have anything in common with authentic Celtic sound.²³

It could seem that this research again has reached the point where it started. Attempt to analyse authentic Celtic sound from the perspective of musicology lead to suggestion not to pay attention to authenticity of sound which was identified as an issue during analysis of Vallely's essay and the case of Afro-Celt Sound System. However, McDonald's and Porter's conclusions are crucial for identifying what are going to be considered as Celtic elements in this research.

Following McDonald's suggestion and analysing, for example, why these reverberation effects came to signify as Celtic music element, leads to only one rational answer – because they were used by artists who came to popular music scene from one of the four traditional music scenes (Irish, Scottish, Welsh or Breton). For instance, Enya came to popular music from Irish traditional music scene.²⁴ Capercaillie appeared in popular music scene already having a lot of experience in Scottish traditional music scene.²⁵ Therefore, the term 'Celtic music' seems to have the same function as the term 'World music'. This term also does not define it's sound at all and just refers to the fact that artist of some local tradition makes an attempt to attract the attention of a bit wider public than only his local community - the term 'World music' was created in 1986 just like marketing tool for such non-mainstream traditional music to reach listeners that ordinarily would not search for such music.²⁶ Consequently, it is possible to make a conclusion that the term 'Celtic music' is also just a label that does not define it's sound and that exists only for attracting attention of outsiders of traditional musical communities. Such conclusion makes a task of this research much easier, since opposite to 'World music' which contains hundreds of different musical traditions, 'Celtic music' contains only four.

Therefore, here is the whole scheme of what are going to be considered Celtic music in the scope of this research. It is mandatory for a composer to have a strong background at least in one of a four traditional music – Irish, Scottish, Welsh or Breton. That means that such artist either has an academic degree in one of these traditional music branches either such artist has an experience in playing traditional music in a recognised community of this traditional music. Also, to avoid the situation when artist has a strong background in one of

²³ McDonald, p. 9.

²⁴ Sawyers, p. 276.

²⁵ Sawyers, p. 275.

²⁶ Vallely, p. 209.

the four traditional music branches but does not use it at all in combination with electronic music, there is criteria what his music must contain. It has to contain either lyrics written in one of a four Celtic languages (as already was mentioned in this essay before) either the recordings/samples of traditional instrument. Such instrument has to be from the same traditional music branch that an artist has a background in. Obviously, it is not considered to be a separate criterion but only music that represents Electronic genre will be analysed on the basis of just mentioned scheme of two criteria.

Such scheme of criteria covers all the issues that were already mentioned in this essay. For instance, the analogue situation to that described by Valley when musicians having no background in tradition uses the term Celtic is not possible according to the first mandatory criterion. Also, issue raised by Porter that it is impossible to define Celtic music because it contains several types of music is covered by dividing Celtic music into four branches. Issue raised by Reiss that the term 'Celtic music' lacks any meaning and it is more like a label attached by virtual community after music is produced is solved by paying some attention not only to final product of composer after it is produced but also to the biography of artist which definitely can't be only a label of virtual community. Finally, McDonald's suggestion to look what sounds come to signify as Celtic for people can be identified as the second criterion in this scheme since Celtic languages and Celtic instruments are definitely considered to be some of the key attributes of Celtic music for majority of people.

Sources

It is essential to provide a description of what sources was used for finding potential artists and their albums that would satisfy criteria mentioned above and what is the rationale for such choice of sources. Such description is important since there exists no holistic source that would contain all potential artists for this research, thus, the final answer to research question is mainly dependable on the choice of sources.

There is no doubt that catalogue of Hugh Davies is probably the best place to start at.²⁷ It is one of the first electronic music catalogues and the way it is categorized is beneficial for this research project - compositions are categorised according to the country where they were recorded. Consequently, it is possible to find one of the first electronic music created, for instance, in Scotland and to check if such composition satisfies criteria of this research.

²⁷ Hugh Davies, *Répertoire International Des Musiques Electroacoustiques = International Electronic Music Catalog*, (Paris: Groupe de Recherches Musicales de l'O.R.T.F, 1968).

Paschall de Paor's essay is also essential for this research since it not only provides some facts, ideas, thoughts about the development of electroacoustic music in Ireland but also contains a chronological list of electroacoustic music compositions, created by the musicians of Ireland from 1957 to 1989.²⁸ Therefore, it is beneficial for this research because of two aspects. Firstly, it provides a holistic list of electroacoustic music of the biggest branch of Celtic music of the mentioned period. Secondly, the fact that this list is chronological makes it easier to determine whether the criterion of time described in the introduction of this essay is satisfied.

Finally, as it was already mentioned, Sawyers' book is one of the key sources for this research since it is one of the rare attempts to consistently present history of Celtic music. Obviously, this source does not contain separate chapter or section just for electronic music with Celtic elements, however, it is possible to pick out such artists from different parts of the book on the basis of wide descriptions of the artists provided in the book.

During the preparation process for this research, a number of potential sources was much more bigger. However, such sources referred to the same artists as found in Sawyers' book. Therefore, a decision has been made that usage of such sources in this research would be meaningless.

Analysis of sources, artists and their albums

The final stage of research begins by analysing Davies' catalogue. Obviously, since compositions are categorized according to the countries where they were recorded, the focus of this research must lie on Ireland, region of Brittany (France), regions of Scotland and Wales (United Kingdom), USA (as country containing a huge community of Celtic nations), Australia (also as a country containing a huge community of Celtic nations).

However, catalogue contains no information about Ireland, Brittany or Wales. Also, it provides information only about one composition that was recorded in Scotland.²⁹ The author of composition is Davies himself and since he represented pure electroacoustic/electronic music rather than one of the four traditions, this case is not appropriate for this research.³⁰ Such countries as Australia and USA together represent

²⁸ Paschall de Paor, 'The Development of Electroacoustic Music in Ireland', in *Irish Music in the Twentieth Century* ed. by Gareth Cox and Axel Klein (Dublin: Four Courts Press, 2003), pp. 29-39.

²⁹ Davies, p. 168.

³⁰ James Mooney, 'Technology, Process and Musical Personality in the Music of Stockhausen, Hugh Davies and Gentle Fire', in *The Musical Legacy of Karlheinz Stockhausen: Looking Back and Forward*, ed. by Morag J. Grant and Imke Misch (Hofheim: Wolke, 2016), pp. 102-15.

hundreds of compositions recorded in them. Consequently, it is not an easy task to check if some of these compositions satisfies the requirements of this research. However, since a big part of these compositions contains a description of what instruments were used in recordings, it is possible to check if any of traditional instruments of four Celtic music branches were used. Also, it is possible to check if any title of composition somehow refers to Celtic ethnicity. Nevertheless, no traditional instruments have been used in recordings and there exists no title that refers to Celtic ethnicity.

The similar situation appears during the analysis of the list of Irish electroacoustic music that is found in De Paor's essay – neither traditional Irish instruments are being used in compositions neither these compositions contain lyrics of Celtic language. De Paor confirms that composers of Irish electroacoustic music did not apply any tradition to their music:

Ranging from pure sound compositions to rock music, there is no obvious school nor style of composition apparent – no particularly 'Irish' electroacoustic music.³¹

It could seem that just like the sources that overlap Sawyer's book were not included in the essay which is representative part of research, thus, analyses of Davies catalogue and De Paor's essay should not be included in this essay since they provide no evidence of existence of artists that satisfy criteria of this research. Nevertheless, this research does not have a goal to prove existence of subgenre of Electronic music that contains Celtic elements. It's purpose is to provide objective answer to research question, thus, analysis of Davies' and De Paor's works represents this attempt to approach the research question objectively.

Analysis of Sawyer's work provides a lot of references to potential artists for this research. For instance, as it was already mentioned in this essay, artist Enya had musical experience in the community of traditional Irish music before becoming famous. Her first album 'Enya', released in 1986 and being described as Electronic/Celtic, also satisfies the second criterion – it contains some songs such as 'Deireadh An Tuath' or 'Dan y Dŵr' that are written in Celtic languages (in this case – Irish and Welsh).³² Therefore, album 'Enya' satisfies both criteria of this research.

Another album that falls into the category of this research is Ashley MacIsaac's 'Hi

³¹ De Paor, p. 34.

³² Roma Ryan, 'Tracks', *Enya* (2008) <<http://enya.sk/music/tracks/>> [accessed 31 December 2016]

How Are You Today?'.³³ The artist has been born in Cape Breton island (Canada) and has been involved in playing traditional Scottish music in his local community.³⁴ Later he started reinventing the tradition by combining Scottish traditional music with electronic music. His album, released in 1995 and being described as Electronic/Scottish Folk, represents his attempts to combine these two genres. Since such songs as 'Sleepy Magie' that contain lyrics of Celtic language (Scottish Gaelic in this case) occur in this album, thus, it satisfies both criteria of this research.³⁵

Musician Martyn Bennett also has been born in Canada and his album 'Grit' (that represents Electronic/Neofolk genre) as well satisfies both criteria of this research.³⁶ Bennett had a strong background in traditional music of Scotland since he was attending the junior piping competitions in his local community.³⁷ Furthermore, he studied traditional music in City of Edinburgh Music School and Royal Scottish Academy of Music and Drama. His album, released in 2003, contains sounds of traditional Scottish instrument – Highland bagpipes, thus, second criterion of this research is also satisfied.

Mark Saul's, who is Australian musician, album 'Mixolydian' released in 2003 as well falls into the category of this research (the genre of album is being described as Electronic/Techno/Celtic).³⁸ Saul has a strong musical experience in Scottish music and it's community since he was constantly competing in the World Pipe Band Championships that are being organised in Scotland. Also, his album contains samples of Highland bagpipes.

Irish duo Dagda use traditional Irish instruments – Irish flute and Irish whistle in their album 'Celtic Spirit', released in 2009, that is described as representing Celtic/New Age/Trance genre.³⁹ Group also has a strong background in traditional Irish music.⁴⁰

³³ Discogs, 'Ashley MacIsaac – Hi How Are You Today?', *Discogs* [n.d.] <<https://www.discogs.com/Ashley-MacIsaac-Hi-How-Are-You-Today/master/90919>> [accessed 31 December 2016]

³⁴ Sawyers, p. 317.

³⁵ Ashley MacIsaac, 'Frequently Asked Questions', *Davebo* (1996) <<http://www.davebo.com/ashley/faq/index.html#2.4>> [accessed 31 December 2016]

³⁶ Discogs, 'Martyn Bennett', *Discogs* [n.d.] <<https://www.discogs.com/artist/129496-Martyn-Bennett>> [accessed 31 December 2016]

³⁷ Martyn Bennett, 'Biography', *Martyn Bennett* (2002) <http://www.martynbennett.com/Martyn_Biography.html> [accessed 31 December 2016]

³⁸ Mark Saul, 'Biography', *Mark Saul* (2006) <<http://www.marksaul.com/bio.html>> [accessed 31 December 2016]

³⁹ LastFm, 'Dagda – Celtic Spirit', *LastFm* [n.d.] <<http://www.last.fm/music/Dagda/Celtic+Spirit>> [accessed 31 December 2016]

⁴⁰ Reg Keating, 'Albums', *Reg Keating* (2012) <http://www.regkeating.com/rk_site_new_2_006.htm> [accessed 30 December 2016]

Finally, the album ‘Blackhouse’ of the band Peatbog Faeries that was released in 2015 contains some songs that are based on mixing Highland bagpipes samples.⁴¹ Also, members of the band either have studied traditional Scottish music in universities either have been active members of local musical communities.⁴²

During this research much more artists and their albums met criteria of this research. Nevertheless, albums mentioned above already prove existence of Electronic music subgenre with Celtic elements. They not only satisfy both criteria that are applied to separate albums but also satisfy conditions presented in the introduction of essay. The places of origin of these six artists are spread across three continents, in such way, they represent three different continents. Enya, Dagda and Peatbog Faeries represent Europe, MacIsaac and Bennett represent North America, Saul represents Australia. Furthermore, six albums of these artists have been released in three different decades. Enya’s album represents decade from 1980 to 1990, MacIsaac’s represents decade from 1990 to 2000, Bennett’s, Saul’s and Dagda’s albums represent decade from 2000 to 2010, the album of Peatbog Faeries represent the decade from 2010 to 2020. Therefore, four decades are being represented which is even more than minimum requirement mentioned in the introduction. Then, it is clear enough that albums meet criterion of consistency since their dates of release differ by less than 10 years (1986, 1995, 2003, 2003, 2009, 2015). Consequently, since all criteria of this research have been met, it is objective to conclude that separate subgenre of Electronic music that contain Celtic elements exist.

Summary

The research question – ‘Celtic Music Elements in Electronic Music: Temporary Coincidences or Separate Subgenre of Electronic Music?’ was presented in the introduction of the essay along with the requirements that such research must satisfy in order existence of separate subgenre of electronic music should be proved. Then, two criteria for what are going to be considered Celtic elements in the scope of this essay were provided in the second part of essay. Sources that refer to the artists that fall into the category of this research and the rational for choosing these sources were introduced in the third part. Finally, there has been proved that separated subgenre of Electronic music exists by analysing the sources, artists and their albums in the fourth part of essay.

⁴¹ Discogs, ‘Peatbog Faeries - Blackhouse’, *Discogs* [n.d.] < <https://www.discogs.com/Peatbog-Faeries-Blackhouse/release/7372961> > [accessed 30 December 2016]

⁴² Peatbog Faeries, ‘Biographies’, *Peatbog Faeries* (2014) <<http://www.peatbogfaeries.com/index.php?id=6>> [accessed 31 December 2016]

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