

**Popular Music And Human Rights: Volume  
II: World Music: 2 (Ashgate Popular And  
Folk Music Series)**

**By Ian Peddie**



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Jun 15, 2012 Popular Music and Human Rights. Ed. Peddie, Ian. Vol. II: World Music. Farnham, Surrey, England; Burlington, . VT: Ashgate. 131-46.  
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(2) The current essay builds on that work, to focus on the poetry of the Cornish tin mines and the northeast coal mines. Having inventoried and partially analyzed <https://www.questia.com/library/journal/1G1-401379915/modes-and-methods-in-three-nineteenth-century-mineworker>

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doi:10.1558/jwpm.v1i2.21075. Book Review. Ian Peddie, ed. 2011. Popular Music and Human Rights Volume II: World Music. Burlington: Ashgate. 218pp. <http://www.equinoxpub.com/journals/index.php/JWPM/article/viewFile/207-210/html>

know that your membership and support was integral to our human rights victories. Now, with the milestones of 2012 as our foundation, <http://www.musicforhumanrights.org/>

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Andrew N. Weintraub. Professor Music and Cultural Rights investigates how music has become an integral A History of Popular Music, Social Distinction and <http://www.music.pitt.edu/faculty/weintraub>

Popular Music and Human Rights (Ashgate Popular and Folk Music Series) [Ian Peddie has long understood that human rights, if attainable at all, involve a in the muslim world, folksong in Latvia, popular music in the former Yugoslavia, Ian Peddie has taught at Florida Gulf Coast University, the University of <http://www.amazon.com/Popular-Music-Rights-Ashgate-Series/dp/0754668533>

The connection between music and politics, particularly political expression in song, 2 Rock music folk music, in this case a rallying-cry for the US Civil Rights Movement. The revival began in the 1930s and continued after World War II. However, during the popular folk revival's last phase in the early 60s, new folk [https://en.wikipedia.org/wiki/Music\\_and\\_politics](https://en.wikipedia.org/wiki/Music_and_politics)

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