

1: sets of two - english folk songs

Two tuneful English folk melodies are combined in this well-scored number for young bands. An attractive choice for festival performance!

It is true that in *Songs of the West*, Henry Martin receives his death wound, but, as Child points out, this incident does not square with the rest of the story and may, therefore, be an interpolation. Unlike so many so-called historical ballads, this one is really based on fact. In the latter part of the 15th century, a Scottish sea-officer, Andrew Barton, suffered by sea at the hands of the Portuguese, and obtained letters of marque for his two sons to make reprisals upon the trading-ships of Portugal. The brothers, under pretence of searching for Portuguese shipping, levied toll upon English merchant vessels. King Henry VIII accordingly commissioned the Earl of Surrey to rid the seas of the pirates and put an end to their illegal depredations. The earl fitted out two vessels, and gave the command of them to his two sons, Sir Thomas and Sir Edward Howard. I have noted down in different parts of England no less than seventeen variants of this ballad, and from the several sets of words so collected the lines in the text "practically unaltered" have been compiled. The air is in the Dorian mode. Bruton Town The tune, which is a very striking one, is in the Dorian mode. The singer varied the last phrase of the melody in four different ways see *English Folk Song: Some Conclusions*, p. Hans Sachs names his heroine Lisabetha and retains the Italian tradition that Messina was the town where the rich merchant and his family dwelt. It is interesting to observe that this ballad is one of the very few that succeeded in eluding the notice of Professor Child. The words of both the versions that I have collected were very corrupt, so that the lines given in the text have received some editing. For the original sets the student is referred to the *Journal of the Folk-Song Society*, quoted above. For two other versions see the third volume of the same publication pp. The words in the text have been compiled from the several sets in my possession. With the exception of the lines in the second stanza, they are printed practically without alteration. Robin Hood and the Tanner This was sung to me by a blind man, eighty-two years of age, who told me that he learned it when a lad of ten, but that he had not sung it, or heard it sung, for forty years or more. He varied the several phrases of the tune, which is in the Dorian mode, in a very free and interesting manner see *English Folk Song: I have chosen from these variations those which seemed to me to be the most characteristic. Except for one or two minor alterations, the words are given in the text precisely as they were sung to me. The Robin Hood ballads, which, centuries ago, were extremely popular although they were constantly denounced by the authorities, are now but rarely sung by the country folk. Those that have recently been collected are printed in the Journal of the Folk-Song Society volume i, pp. The full title on the black-letter is: A merry and pleasant song relating the gallant and fierce combat fought between Arthur Bland, a tanner of Nottingham, and Robin Hood, the greatest and noblest archer in England. Tune is, Robin Hood and the Stranger. In Nottingham there lives a jolly tanner With a hey down, down, a down, down. Ritson gives a tune which, however, bears no resemblance to the Somerset air, in the text. He was of noble blood, and his real name was Robert Fitzooth, of which Robin Hood is a corruption. He was commonly reputed to have been the Earl of Huntingdon, and it is possible that in the latter years of his life he may have had some right to the title. He led the life of an outlaw in Barnsdale Yorks, Sherwood Notts, and in Plompton Park Cumberland, and gathered round him a large number of retainers. It is said that he died in, at the age of eighty-seven, at the Kirkleys Nunnery in Yorkshire, whither he had gone to be bled, and where it is supposed that he was treacherously done to death. The Wraggie Taggle Gipsies, O! I have noted no less than eighteen variants. Lord Bateman This, again, is a very popular ballad with English folksingers, and I have noted down nineteen different versions of it. The words that he sang were virtually the same as those printed on broad-sides by Pitts, Jackson, and others. For versions of this ballad, with tunes, see *English County Songs* p. This has suggested to some the derivation of the ballad from the legend; but Child thinks that this is not so, although he admits that the ballad has not come down to us unaffected by the legend. He points out that there is a similar story in the *Gesta Romanorum* No. In ten of the twelve copies of the ballad that Child gives she is Susan Pye; in two, Isbel or Essels; and in the remaining two, Sophia, as in the text. I have taken down as many as twenty-seven variants, almost all of which are in*

5-time. For other versions of the tune, see the *Journal of the Folk-Song Society* volume i, pp. The well-known Scottish tune was first printed in *The events narrated in this ballad were supposed to have taken place in the 13th century. The story is told by a contemporary writer in the Annals of Waverley, under the year* Little Sir Hugh was crucified by the Jews in contempt of Christ with various preliminary tortures. To conceal the act from the Christians, the body was thrown into a running stream, but the water immediately ejected it upon dry land. It was then buried, but was found above ground the next day. As a last resource the body was thrown into a drinking-well; whereupon, the whole place was filled with so brilliant a light and so sweet an odor that it was clear to everybody that there must be something holy in the well. The body was seen floating on the water and, upon its recovery, it was found that the hands and feet were pierced with wounds, the forehead lacerated, etc. The unfortunate Jews were suspected. The King ordered an inquiry. Eighteen Jews confessed, were convicted, and eventually hanged. A similar tale is told by Matthew Paris ob. Halliwell, in his *Ballads and Poems respecting Hugh of Lincoln*, prints an Anglo-French ballad, consisting of ninety-two stanzas, which is believed to have been written at the time of, or soon after, the event. No English ballad has been recovered earlier than the middle of the 18th century. The words in the text have been compiled from these sources. The singer learned the ballad from her mother, who always sang the first two lines as follows: Geordie For other versions with tunes, see *Traditional Tunes* p. Child gives many versions and exhaustive notes. Buchan *Ancient Ballads and Songs*, volume i, p. In the Scottish ballad, Lady Maisry rejects the Northern lords, who come to woo her, and enters into an illicit connection with an English nobleman. During the absence of the latter, the brothers of Lady Maisry discover her secret and make preparations to burn her. She dispatches in hot haste a messenger to apprise Lord William of her danger. He hastens home to find her at the point of death. It is nearly as well known to the southern as to the northern nations of Europe. It has an extraordinary currency in Poland. As a rule the versions vary but little, although I have heard only one singer sing the seventh and eighth stanzas of the text. None of the printed copies contain these verses except one in the Roxburghe Collection, in which the following lines occur: Baring-Gould has collected a similar verse in Devonshire. In the latter, the hero appears as an elf-knight, and the catastrophe is brought about by the heroine. Lady Isabel, persuading her false lover to sit down with his head on her knee, when she lulls him to sleep with a charm and stabs him with his own dagger. None of the English versions introduce any supernatural element into the story. One singer gave me the first verse as follows: For versions with tunes, see the *Journal of the Folk-Song Society* volume ii, p. The second air, however, in *Traditional Tunes* and a variant collected by the Rev. The singer varied his tune, which is in the Dorian mode, in nearly every verse. I have collected only one other version, the first stanza of which runs thus: The ballad is evidently related to an old broadside sea-song, which Mr. Ashton reproduces in his *Real Sailor Songs*. John Fletcher and Mr. The tune given in the latter, although quite regular in rhythm, is very similar to the air given here. Kinloch also quotes a tune which, however, has little or nothing in common with the Mixolydian air in the text. In the *Percy Papers* there is a version very similar to this one. Four versions with tunes are printed in the *Journal of the Folk-Song Society* volume ii, p. The *Golden Vanity* Many versions of this ballad have been published with tunes, for example, the *Journal of the Folk-Song Society* volume i, p. Ebsworth, in his introduction to the ballad in the *Roxburghe Ballads* volume v, p. The ballad is still freely sung by English folksingers, from whom I have noted down twelve different versions. Lord Thomas of Winesberry I have had to omit some of the words which the singer of this version gave me, and to supplement the rest with extracts from the three other variants I have collected. All the tunes that I have noted are of the same straightforward type. Five verses of this ballad are given in *Notes and Queries Series 5*, volume vii, p. Hammond noted down more than one version in Dorset, the song has evidently taken root in the West of England, where all my versions were collected. The *Green Wedding* The words of this ballad were sung to me to a very poor tune. Whether our ballad is a corrupt and incomplete version of the Scottish one, it is difficult to say. The *Briery Bush* The lines printed in the text are as the singer of this version sang them, with the exception of the last stanza, which I have borrowed from a variant collected elsewhere. For other versions with tunes, see *English County Songs* p. In the foreign forms of the ballad, the victim usually falls into the hands of corsairs or pirates, who demand ransom, but none of the English versions account in any way for the situation. Child also quotes another English variant communicated

by Dr.

2: 40 Most Popular American Folk Songs - Paul & Margie | Songs, Reviews, Credits | AllMusic

English Folk Tunes For Recorder contains 62 traditional songs arranged for the descant (soprano) www.enganchecubano.comle for players at a grade level, this book features pieces in a range of styles, including ballads, hornpipes, jig.

Tell us what you think Your comments have been sent, and we will be back in contact with you shortly. When we talk about folk songs we usually mean traditional songs, often many years old, where the known authorship of the song is of far less importance to the people who choose to sing it than its content. Many folk songs began as authored, printed sources but now are of anonymous or forgotten authorship. They have often been passed from singer to singer aurally as part of a continuing oral tradition. English Folk Song Like folk song in Ireland and Scotland, English folk song draws on ancient ballads, popular song, songs from plays and pleasure gardens, the music hall and music composed by the people who sang it. This skews the picture somewhat, and it is fair to say that English folk song is drawn from a broad range of sources, linked by the common theme that the songs that have come down to us were popular within their community. Though some material deals with local and specifically English events or themes, songs popular in England were also popular in other parts of Britain and circulated aurally and by print, so there is no real separation between songs in the English language, rather this document reflects the types of folk song that might be found in England. More videos Digital Archive records related to this item Note that these links take you to the Vaughan Williams Memorial Library website which holds the full archival details of the material. Material on the Vaughan Williams Memorial Library website is not censored or expurgated and may contain material considered offensive by modern standards. Maps on the Full English site related to this item Note that these links take you to the Vaughan Williams Memorial Library website which holds the full archival details of the material. Is it OK to sing? Information Is it OK to sing? Few people would think, however, that singing songs about transportation to Australia, death by hanging or the Peterloo massacre made you an advocate of any of the policies associated with those historical events. It is wise to judge the sensitivities of an audience on a case-by-case basis and perhaps consider what might be gained by them hearing, rather than not hearing a piece of material. Folk song is famously full of tales of murder, incest, war, highway robbery, fratricide, doom and destruction. Whatever your personal attitudes to these subjects, many of the songs remain fabulous pieces of music, whose lyrics can cast a vivid light on the past and our shared cultural heritage. Many controversial historical songs make excellent starting points for discussion and offer striking evidence for contemporary popular views on issues which we can now only study from a point of historical detachment. As a caveat, it is worth noting that there are some pieces within the archive whose language may cause offence to modern audiences, and material should be thoughtfully considered. The categories and definitions below are intended simply as a handy beginners guide – they are neither authoritative nor definitive statements and it should be noted that some songs might be in multiple categories – for instance you could have a comic broadside ballad, or a custom song with a chorus mentioning real historical figures. These notes are intended only as an introduction to terms and ideas. They were in turn heavily influenced by American folk song and the work of people like Alan Lomax. These new singers in turn explored and collected songs from those people still singing songs that had been handed down through families and communities aurally. Fay Hield, Shirley Collins Middle: Peter Bellamy, Kate Rusby More videos Digital Archive records related to this item Note that these links take you to the Vaughan Williams Memorial Library website which holds the full archival details of the material. Types of Folk Song: Ballads Information Types of Folk Song The categories and definitions given here are intended simply as a handy beginners guide – they are neither authoritative nor definitive statements and it should be noted that some songs might be in multiple categories – for instance you could have a comic broadside ballad, or a custom song with a chorus mentioning real historical figures. Ballads Ballads are a type of narrative folk song, often having a large number of verses accompanied by a structurally simple tune and frequently recounting folk stories or historic events with varying degrees of historical accuracy in four line stanzas. It is a story telling form found across Europe but with strong links to

Scandinavian and Germanic storytelling traditions. They fall into a number of categories – these may include among others love stories, humorous tales, Robin Hood ballads and songs of historical events. The latter were often found as broadsides. During the 18th and 19th centuries there was a wave of popularity for ballads that saw the traditional songs and stories influencing the literary writers of the time and many poets experimented with this form of storytelling.

Border Ballads There is a strong tradition of these type of songs from the borders between England and Scotland Lowland Scotland and Northumberland and these are often know as border ballads for this reason. The popularity of all things Scottish, spearheaded by writers of the Romantic period including Sir Walter Scott, helped to develop a popular appetite for these types of songs and poems and helped to encourage the later collectors of traditional folk songs. Printed on large sheets of cheap paper in black ink 17th century ballads are often referred to as blackletter ballads. They reached their highest popularity in the 17th and 18th centuries when hundreds of thousands were sold. Many of the songs that have been collected in oral culture may have originated as broadside, printed ballads. Some of these are philosophical in nature or might fall into other categories like love songs, or songs in praise of food or drink. Examples include drinking songs like Fathom the Bowl, Drink Old England Dry and many other songs feature a chorus to help keep the audience engaged with a story. Because of the importance of social function, many custom songs have choruses.

Cumulative Songs Cumulative songs are a special kind of chorus song where they develop in length and complexity with each repetition, often for humorous value or to show off the skill and memory of the singer.

3: English Folk Song

MusicWorks - Grade 2 Written in a slow-fast form, this repertoire favorite from opens with a lyric section featuring the flutes and alternating with full ensemble chorale-like passages.

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In folk music, a tune is a short instrumental piece, a melody, often with repeating sections, and usually played a number of times. A collection of tunes with structural similarities is known as a tune-family. Origins[edit] Indians always distinguished between classical and folk music, though in the past even classical Indian music used to rely on the unwritten transmission of repertoire. Throughout most of human prehistory and history, listening to recorded music was not possible. Music was made by common people during both their work and leisure, as well as during religious activities. The work of economic production was often manual and communal. Manual labor often included singing by the workers, which served several practical purposes. It reduced the boredom of repetitive tasks, it kept the rhythm during synchronized pushes and pulls, and it set the pace of many activities such as planting, weeding, reaping, threshing, weaving, and milling. In leisure time, singing and playing musical instruments were common forms of entertainment and history-telling— even more common than today, when electrically enabled technologies and widespread literacy make other forms of entertainment and information-sharing competitive. Different cultures may have different notions concerning a division between "folk" music on the one hand and of "art" and "court" music on the other. In the proliferation of popular music genres, some traditional folk music became also referred to "World music" or "Roots music". The English term "folklore", to describe traditional folk music and dance, entered the vocabulary of many continental European nations, each of which had its folk-song collectors and revivalists. But the term does not cover a song, dance, or tune that has been taken over ready-made and remains unchanged. The popularity of "contemporary folk" recordings caused the appearance of the category "Folk" in the Grammy Awards of 1967. After that, they had a "Traditional music" category that subsequently evolved into others. The term "folk", by the start of the 21st century, could cover singer songwriters, such as Donovan from Scotland and American Bob Dylan, who emerged in the 1960s and much more. This completed a process to where "folk music" no longer meant only traditional folk music. November Armenian traditional musicians Assyrians playing zurna and Davul, the typically used instruments for their folk music and dance. Traditional folk music often includes sung words, although folk instrumental music occurs commonly in dance music traditions. Narrative verse looms large in the traditional folk music of many cultures. This encompasses such forms as traditional epic poetry, much of which was meant originally for oral performance, sometimes accompanied by instruments. Many epic poems of various cultures were pieced together from shorter pieces of traditional narrative verse, which explains their episodic structure, repetitive elements, and their frequent in medias res plot developments. Other forms of traditional narrative verse relate the outcomes of battles or describe tragedies or natural disasters. Sometimes, as in the triumphant Song of Deborah found in the Biblical Book of Judges, these songs celebrate victory. Laments for lost battles and wars, and the lives lost in them, are equally prominent in many traditions; these laments keep alive the cause for which the battle was fought. The narratives of traditional songs often also remember folk heroes such as John Henry or Robin Hood. Some traditional song narratives recall supernatural events or mysterious deaths. Hymns and other forms of religious music are often of traditional and unknown origin. Western musical notation was originally created to preserve the lines of Gregorian chant, which before its invention was taught as an oral tradition in monastic communities. Traditional songs such as Green grow the rushes, O present religious lore in a mnemonic form, as do Western Christmas carols and similar traditional songs. Work songs frequently feature call and response structures and are designed to enable the laborers who sing them to coordinate their efforts in accordance with the rhythms of the songs. They are frequently, but not invariably, composed. In the American armed forces, a lively oral tradition preserves jody calls "Duckworth chants" which are sung while soldiers are on the march. Professional sailors made similar use of a large body of sea shanties. Love poetry,

often of a tragic or regretful nature, prominently figures in many folk traditions. Nursery rhymes and nonsense verse used to amuse or quiet children also are frequent subjects of traditional songs. Please help improve it by rewriting it in an encyclopedic style. November Korean traditional musicians Nazi traditional musicians Music transmitted by word of mouth through a community, in time, develops many variants, because this kind of transmission cannot produce word-for-word and note-for-note accuracy. Indeed, many traditional singers are quite creative and deliberately modify the material they learn. Scottish traveler Jeannie Robertson from Aberdeen, made the next recorded version in She has changed it to make reference to "Jock Stewart", one of her relatives, and there are no Irish references. In Scottish artist Archie Fisher deliberately altered the song to remove the reference to a dog being shot. In The Pogues took it full circle by restoring all the Irish references. Field researchers in traditional song see below have encountered countless versions of this ballad throughout the English-speaking world, and these versions often differ greatly from each other. None can reliably claim to be the original, and it is possible that the "original" version ceased to be sung centuries ago. Many versions can lay an equal claim to authenticity. The influential folklorist Cecil Sharp felt that these competing variants of a traditional song would undergo a process of improvement akin to biological natural selection: Literary interest in the popular ballad form dates back at least to Thomas Percy and William Wordsworth. But the emergence of the term "folk" coincided with an "outburst of national feeling all over Europe" that was particularly strong at the edges of Europe, where national identity was most asserted. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. November Learn how and when to remove this template message The Steinegger brothers, traditional pipers of Grundlsee , Styria , While the loss of traditional folk music in the face of the rise of popular music is a worldwide phenomenon, it is not one occurring at a uniform rate throughout the world. The process is most advanced "where industrialization and commercialisation of culture are most advanced" [18] but also occurs more gradually even in settings of lower technological advancement. However, the loss of traditional music is slowed in nations or regions where traditional folk music is a badge of cultural or national identity, for instance in the case of Bangladesh , Hungary , India , Ireland , Pakistan , Scotland , Latvia , Turkey , Portugal , Brittany , Galicia , Greece and Crete. Tourism revenue can provide a potent incentive to preserve local cultural distinctives. Local government often sponsors and promotes performances during tourist seasons, and revives lost traditions. One such effort was the collection by Francis James Child in the late 19th century of the texts of over three hundred ballads in the English and Scots traditions called the Child Ballads , some of which predated the 16th century. Sharp campaigned with some success to have English traditional songs in his own heavily edited and expurgated versions to be taught to school children in hopes of reviving and prolonging the popularity of those songs. Throughout the s and early to mids, American scholar Bertrand Harris Bronson published an exhaustive four-volume collection of the then-known variations of both the texts and tunes associated with what came to be known as the Child Canon. He also advanced some significant theories concerning the workings of oral-aural tradition. One of the most extensive was perhaps the work done in Riga by Krisjanis Barons , who between the years and published six volumes that included the texts of , Latvian folk songs, the Latvju dainas. In Norway the work of collectors such as Ludvig Mathias Lindeman was extensively used by Edvard Grieg in his Lyric Pieces for piano and in other works, which became immensely popular. These composers, like many of their predecessors, both made arrangements of folk songs and incorporated traditional material into original classical compositions. He collected hundreds of such ballads, the most productive areas being the Blue Ridge Mountains of North Carolina and the Cumberland Mountains of Kentucky. The advent of audio recording technology provided folklorists with a revolutionary tool to preserve vanishing musical forms. Their studies expanded to include Native American music , but still treated folk music as a historical item preserved in isolated societies as well. Lomax was the first prominent scholar to study distinctly American folk music such as that of cowboys and southern blacks. Cecil Sharp also worked in America, recording the traditional songs of the Appalachian Mountains in " in collaboration with Maud Karpeles and Olive Dame Campbell and is considered the first major scholar covering American folk music. Later, a dynamic of class and circumstances was added to this. Carl Sandburg often traveled the U. He also collected songs in his travels and, in , published them in the book The American Songbag. This was the final

element of the foundation upon which the early folk music revivalists constructed their own view of Americanism. The s saw the beginnings of larger scale themes, commonalities, themes and linkages in folk music developing in the populace and practitioners as well, often related to the Great Depression. During this time folk music began to become enmeshed with political and social activism themes and movements. Folk music festivals proliferated during the s. Louis, Missouri in Sarah Gertrude Knott and John Lomax emphasized the preservation of songs as artifacts of deceased cultures. Botkin and Alan Lomax maintained that songs only retain relevance when utilized by those cultures which retain the traditions which birthed those songs. For example, Jean Ritchie born in was the youngest child of a large family from Viper, Kentucky that had preserved many of the old Appalachian traditional songs. Ritchie, living in a time when the Appalachians had opened up to outside influence, was university educated and ultimately moved to New York City, where she made a number of classic recordings of the family repertoire and published an important compilation of these songs. See also Hedy West [why? Lomax spent the last 20 years of his life working on an interactive multimedia educational computer project he called the Global Jukebox , which included 5, hours of sound recordings, , feet of film , 3, videotapes , and 5, photographs. National and regional forms[edit].

4: One Hundred English Folksongs/Notes on the Songs - Wikisource, the free online library

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Origins[edit] Original score of Pastime with Good Company c. In the 16th century the changes in the wealth and culture of the upper social orders caused tastes in music to diverge. By the mid century, the music of the lower social orders was sufficiently alien to the aristocracy and "middling sort" for a process of rediscovery to be needed in order to understand it, along with other aspects of popular culture such as festivals, folklore and dance. In the colonies, it mixed with styles of music brought by other immigrant groups to create a host of new genres. For instance, English balladry combined with African banjo playing ultimately produced bluegrass and country music , which evolved, when combined with African-American blues, into rock and roll. Early 19th century[edit] With the Industrial Revolution the themes of the music of the labouring classes began to change from rural and agrarian life to include industrial work songs. British folk revival From the late 19th century there were a series of movements that attempted to collect, record, preserve and later to perform, English folk music and dance. These are usually separated into two folk revivals. The first, in the later 19th and early 20th centuries, involved figures including collectors Sabine Baring-Gould , Frank Kidson , Lucy Broadwood , and Anne Gilchrist , centred around the Folk Song Society, founded in 1891. The second revival was generally left wing in politics and emphasised the work music of the 19th century and previously neglected forms like erotic folk songs. Progressive folk The process of fusion between American musical styles and English folk can also be seen as the origin of British progressive folk music, which attempted to elevate folk music through greater musicianship, or compositional and arrangement skills. Some of this, particularly the Incredible String Band, has been seen as developing into the further subgenre of psych or psychedelic folk and had a considerable impact on progressive and psychedelic rock. British folk rock Fairport Convention in a Dutch television show in 1967 British folk rock developed in Britain during the mid to late 1960s by the bands Fairport Convention , and Pentangle which built on elements of American folk rock , and on the second British folk revival. By the end of the decade, however, it was in decline. This began to change with a new generation in the 1970s. The arrival and sometimes mainstream success of acts like Kate Rusby , Bellowhead , Nancy Kerr , Kathryn Tickell , Jim Moray , Spiers and Boden , Seth Lakeman , Frank Turner , Laura Marling and Eliza Carthy , all largely concerned with acoustic performance of traditional material, marked a radical turn around in the fortunes of the tradition. Folk clubs Although there were a handful of clubs that allowed space for the performance of traditional folk music by the early 1970s, its major boost came from the short-lived British skiffle craze, from about 1955 to 1965, led by Lloyd , Martin Carthy , and Shirley Collins. But the decline began to stabilize in the mid 1970s with the resurgence of interest in folk music and there are now over 1,000 folk clubs in the United Kingdom, including many that can trace their origins back to the 1950s. In 1971 "My Kind of folk" was broadcast on Wednesdays. In 1972 "Folk on Friday" began, presented by Jim Lloyd. In 1973 it became "Folk on Sunday". In 1974 Jim Lloyd retired from the programme and was replaced by Mike Harding. In October 1974 it was announced that Mike Harding would be leaving the programme to be replaced by Mark Radcliffe. Anderson , editor of "fRoots", also presented the occasional series for Radio Two. He currently hosts "fRoots Radio" on the web. The EFDSS gave up its organizing role in these festivals in the 1980s and most are locally run and financed. Ballads A ballad is a form of verse, often a narrative story and set to music. Many ballads were written and sold as single sheet broadsides. They are usually narrative in structure and make considerable use of repetition. Carols A carol is a festive song, in modern times recognised as being exclusively associated with Christmas, but in reality there are carols celebrating all festivals and seasons of the year and not necessarily Christian festivals. They were derived from a form of circle dance accompanied by singers, which was popular from the mid 16th century. American Bawdy Songs, which printed many previously unpublished songs Lloyd was the key figure in introducing erotic songs to the canon, lecturing and publishing on the subject. Although erotic songs became part of the standard fare in folk clubs and among folk rock musicians, relatively few of the more explicit songs have been placed on record. Hornpipe The hornpipe is a style of dance music thought to have taken its name from an English reed instrument by at least the 17th century. Jigs Jigs are a style of dance

music developed in England to accompany a lively dance with steps, turns and leaps. Morris dance English Elizabethan clown Will Kempe dancing a jig from Norwich to London in A morris dance is a type of English folk dance, usually accompanied by music, and based on rhythmic stepping and the execution of choreographed figures by a group of dancers, often using implements such as sticks, swords, and handkerchiefs. Morris dance survives in the distinct local traditions of Cotswold morris, north-west morris, Border Morris , rapper dance and Long Sword dance. Lloyd on albums such as The Iron Muse Sea shanties Sailors working at a capstan with musical accompaniment Sea shanties are a type of work song traditionally sung by sailors. Many were call and response songs, with one voice the shantyman singing a lead line and the rest of the sailors giving a response together. There were derived from varied sources, including dances, folk songs, polkas , waltzes and even West African work-songs. There was some interest in sea shanties in the first revival from figures like Percy Grainger. Lloyd attempted to popularise them, recording several albums of sea songs from Work songs Work songs include music sung while conducting a task often to coordinate timing or a song linked to a task or trade which might be a connected narrative , description, or protest song. Industrial folk song emerged in Britain in the 18th century, as workers took the music with which they were familiar, including ballads.

5: Two English Folksongs - Hyperion Records - CDs, MP3 and Lossless downloads

**NEW* Two well-loved folk songs, Scarborough Fair and Early One Morning, sympathetically arranged for beginner woodwind trio. The oboe part is Grade while the flute and clarinet parts are about Grade2.*

We share the art with various other creatures on this planet and, as far as we can tell, humans have always sung in one form or another and in every culture. The collection of songs on this recording belongs to a group called English Traditional folk songs and they are presented in their simplest form—unaccompanied by musical instruments. The harmony singing takes in the highly structured part singing of Swan Arcade as well as the loose harmonies of The Watsons. All the singers here are what are termed Revival singers having come into this style of singing through the folk song revival. Many were probably influenced by singing traditions within their own families, but they have also turned to books, recordings and other revival singers as well as the whole gamut of 20th Century musical culture, to develop their style. Various source singers are mentioned in the notes to the songs and the listener is encouraged to seek out what recordings are available. There are almost four generations of revival singers represented here: It is hard to find a stereotype folk singer here. A wide variety of styles and techniques are used. All have absorbed from, and paid their dues to, the tradition. This album does not set out to represent all types of traditional songs. The singers were asked to contribute a song of their choice. In fact you will find examples of sea songs, broken token ballads, rustic idylls, industrial ballads, ritual songs and classic ballads. The sources include songs from the early collections of Cecil Sharp, from the continuing traditions of families such as the Coppers from Sussex and from other singers who are still alive. Are traditional songs relevant today? This subject could occupy many pages, but suffice it to say that you will find in these songs madness, abduction, sex, transvestites, songs about work, tall tales, love, war and all the other things we read about in our daily papers which have interested folk for centuries. Here I must pay tribute to the late Peter Bellamy, friend, journeyman singer, influencer of folk scenes and champion of traditional song. After the idea had been rattling around my head for some time, I talked it over with Pete late one night. He became fired with enthusiasm and bullied me into getting on with it. His sudden death was a tragic loss. This album is dedicated to Pete and I would like to think that he would be pleased with the result. It is also a tribute to all those who keep the tradition alive. My grateful thanks go to all the singers who gave of their time and talents and who entered into the spirit of the project.

TWO ENGLISH FOLKSONGS pdf

6: Two English folk-songs (Musical score,) [www.enganchecubano.com]

saw Vaughan Williams's settings of the Two English Folksongs 'Searching for lambs' and 'The Lawyer'—the latter having just appeared in Butterworth's collection of Folksongs from Sussex. Both are in the key of A modal minor, and both are examples of the supreme sensitivity Vaughan.

Folk Rock is most simply defined as "folk" style songs backed with "rock" instruments. Other attributes of Folk rock are distortion-free instruments and tight vocal harmonies. Tambourine Man - The Byrds 2. Like a Rolling Stone - Bob Dylan 3. Subterranean Homesick Blues - Bob Dylan 8. Norwegian Wood - The Beatles 9. Sunshine Superman - Donovan Positively 4th Street - Bob Dylan Happy Together - The Turtles Just Like a Woman - Bob Dylan In My Life - The Beatles Laugh Laugh - The Beau Brummels Both Sides Now - Judy Collins San Francisco - Scott McKenzie My Back Pages - The Byrds Get Together - The Youngbloods Eve of Destruction - Barry McGuire Mellow Yellow- Donovan Needles and Pins - The Searchers Maggie May - Rod Stewart I Want You - Bob Dylan Hey Joe - The Leaves Along Comes Mary - Association You Showed Me - The Turtles The Pied Piper - Crispian St. Woodstock - Matthews Southern Comfort Come All Ye - Fairport Convention John Barleycorn Must Die - Traffic Expecing To Fly - Buffalo Springfield Just a Little - The Beau Brummels Early Morning Rain - We Five Closer to Fine - Indigo Girls Message To Pretty - Love Listen, Listen - Sandy Denny Gold - John Stewart Black Jack Davy - Steeleye Span Motherless Child - Sweetwater Live and Let Live - Love Lady Eleanor - Lindisfarne Lay Down - The Strawbs Today - Jefferson Airplane Alone Again Or - Love Echoes - Gene Clark.

7: The Folk Songs of Britain

A listing of traditional English Folk songs with chords, lyrics and recordings English Folk Songs - Chords, Lyrics and Recordings - The Acoustic Music Archive Download MP3s.

8: Voices: English Traditional Songs

The folk music of England is tradition-based music, which has existed since the later medieval period. It is often contrasted with courtly, classical and later commercial music. Folk music has been preserved and transmitted orally, through print and later through recordings.

9: Sheet music: Two English Folk Songs

The background music is As I Walked Forth Sequenced by Lesley Nelson-Burns. This is part of my Folk Music of England, Scotland, Ireland, Wales & America website.; These are songs from my site that were popular in England, arranged in chronological order.

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